

# MUSICAL AMERICA

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## KREHBIEL CUT FROM R. E. JOHNSTON'S LIST

### Manager Takes Stand Against What He Believes to Be Indiscriminate "Roasting"

The question as to whether a musical manager shall abide silently and without protest by the judgments passed by the newspaper musical critics, when he believes they have purposely and without reasonable cause "roasted" his artists, has been decided, so far as Robert E. Johnston is concerned, by the cutting from his press list of the name of Henry E. Krehbiel, of the New York *Tribune*. Mr. Johnston has taken this step as the result of an article written by Mr. Krehbiel in the *Tribune* on the début of Pepito Arriola, the Spanish piano prodigy.

"After hearing only the first number of Pepito's program, the Beethoven Sonata, op. 53, Mr. Krehbiel left the hall. His criticism of the entire performance was based purely upon the impression he gained from this one number, and I am by no means alone in the belief that the *Tribune* article was an entirely unfair estimate of the boy's playing," said Mr. Johnston.

"I want it distinctly understood that I do not object to unfavorable criticism of my artists where the opinion of the critic is reached on fair premises, but I do object to indiscriminate 'roasting' by those who do not take the trouble to give a fair hearing to the work about which they write so freely."

"Popular opinion is a pretty fair criterion of an artist's worth, and in the case of Pepito Arriola there is no doubt as to what the musical public thinks. His playing is the sensational feature of the season.

"I don't see why a manager should continue to extend courtesies to the critic or continue to advertise his attractions in the paper which exerts itself to give an unjust impression of an artist's work. This explains my attitude."

### Caruso's Engagement Rumored

Caruso says it's nobody's business but his own, but the gossips are busy nevertheless with rumors that he is going to be married again. One report has it that he is engaged to a Spanish girl and another that he will wed a young Sicilian who is working in a shop in Milan. Mr. Caruso was asked about it.

"That concerns no one but myself," said he. "If I marry, that is my business."

"Will you either deny or affirm the report that you are engaged?"

"I will not; I have already said that that is my business."

### Dr. Wüllner Breaking Records

Martin H. Hanson, manager of Dr. Wüllner, telegraphs to MUSICAL AMERICA from San Francisco that the Wüllner tour of the Pacific coast has broken all records for public enthusiasm. Only Nordica at a single appearance, he states, has exceeded the receipts at Dr. Wüllner's third concert in San Francisco, December 5. Record receipts are reported from Sacramento, Los Angeles and Redlands, and the tickets for the Portland, Ore., and Seattle concerts are all sold already. Mr. Hanson reports the singer's voice in best shape.

### Philadelphia Sees Fremstad's Tosca

PHILADELPHIA, Dec. 8.—Olive Fremstad scored a success last night as *Tosca* at the Academy of Music. She made a beautiful picture, sang finely and acted with intensity. Mr. Bonci was *Cavarodossi* and Mr. Scotti *Scarpia*.

### Metropolitan Company in Boston.

Arrangements have been concluded whereby the Metropolitan company will give five performances in the Boston Opera House in January and six in March, while the Boston Opera Company is on tour.



—Photo by Chickering, Boston

GEORGE BAKLANOFF  
Russian Baritone Who Has Made a Pronounced Success at the Boston Opera House and Who Will Make His New York Début at the Metropolitan Opera House This Winter. (See page 34)

## WAGNER OPERA AGAIN AT THE METROPOLITAN

### "Tannhäuser" Sung for First Time This Season—Miss Farrar as "Manon"

"Tannhäuser" was given its first performance of the New York operatic year Saturday evening, December 4, and added one more to the season's Wagner productions of the Metropolitan Opera Company, which had already produced "Lohengrin," "Parsifal" and "Tristan und Isolde." There was an audience that filled the theater, and proved intently responsive to the beauties of the music and the impressiveness of the action. Emmy Destinn's *Elizabeth*, disclosed for the first time here, claimed a large share of the interest. It left little

to be desired in sincerity and fervor of conception and execution, and it was endowed with copious vocal charm and feeling.

Mr. Burrian is no stranger to the title rôle, and he sang it Saturday with as great expressiveness as he has ever manifested in it. The tragedy of the concluding scene gained appreciably from his able singing and acting. For Olive Fremstad, the *Venus*, it is sufficient praise to say that she was no less admirable than she has often been before in the same character. Allen Hinckley was a thoroughly efficient *Landgraf*, and Mr. Reiss was a competent *Walther*. The work of the orchestra and chorus was excellent. Mr. Hertz conducted. Massenet's "Manon," which most people regard as that composer's master opera,

[Continued on page 4]

## BERLIN FINDS NEW AMERICAN WONDER

### Olga Steeb of Los Angeles Astonishes Critics by Her Piano Playing

BERLIN, Nov. 27.—A real piano genius has been revealed in Berlin in the person of Olga Steeb, a nineteen-year-old girl from Los Angeles, Cal. Miss Steeb has not yet appeared in public in this city, but arrangements have been made for an appearance at Bluthner Saal on December 10. A week ago neither the young woman nor her mother, who accompanies her, was aware that there was anything remarkable in her playing. Both knew only that the girl who has been for eleven years the pupil of one man, Thilo Becker, of Los Angeles, has learned the entire piano works of Bach, every one of which she can play from memory. As she had done all of this so easily it never occurred to the parents that the girl was a great artist.

Last Tuesday chance brought the mother and daughter to the Berlin office of MUSICAL AMERICA. Olga Steeb played on our piano here, and that instrument may now become historical. It was this performance that discovered her genius. She began by playing the Bach-Liszt Fantasie and Fugue in G Minor. Many other compositions were played. A reception in these rooms was hastily planned. Those invited became tremendously enthusiastic, and still another affair was as hastily planned. The enthusiasm again was tremendous. The "discovery," under the inspiration of the intelligent enthusiasm, played better and better, and, in spite of being rushed from one place to another and playing on practically "any old piano," has never for one moment lost her head or her wonderful powers, but remains the naive little girl who takes the whole matter as a huge joke and is just having lots of fun out of it. During the last week she has played on seven different pianos at the homes of the greatest critics, composers and pianists, and in every instance has created the utmost enthusiasm.

So much for the discovery. Now for what her playing is. From the moment she plays the first measure one instinctively settles back in his seat, confident that the technic is certain. Her tone can only be described as "grand." In variety of tone coloring no artist, as it seems, is her superior. The same may be said of her rhythm. The latter has the peculiarly artistic quality of never obtruding itself on one's attention. Her faculty for building up a crescendo and working down a diminuendo could not be excelled. She can build up a crescendo that seems interminable, and not one single tone will be either too soft or too loud.

This marvelous gradation of power extends from the most dainty pianissimo to the heaviest smashing chords. In the latter her tone, although something tremendous, is never hard, probably owing to the fact that her arms are always devitalized.

In her Bach playing Miss Steeb is at her best. Hers is not the Bach of the good old school master. On the contrary, while she holds the rhythm absolutely firm, she endows her performance with a wonderful poetry, a beautiful sunshine full of the perfume of Southern flowers, a joy, a tenderness, a sympathy and a nobility that are glorious.

She plays the works of the classical composers, bringing out in each the qualities that are characteristically his own. From the moment she touches the instrument she completely commands the attention of her auditors.

Owing to the holiday (Busstag) last week and the festivities which usually precede it, concerts have not been so numerous, or, with a few exceptions, of such importance as during previous weeks. Among the leading events of the week was the second Kammermusik-Abend of the Klingler Quartet, which consists of Karl Klingler, first violin; Joseph Rywkind, second

[Continued on page 37.]

## ARRAL WITH VOLPE ORCHESTRA

Enthusiastic Demonstration for French Soprano at Organization's Opening Concert of the Season

That Mme. Blanche Arral, the French prima donna soprano, had, by her previous appearance in New York, on October 24, established herself as a prime favorite of concert-goers in the metropolis, was made evident by the size of the audience which assembled in Carnegie Hall on Sunday afternoon, when the singer was engaged as soloist for the opening concert this season of the Volpe Symphony Orchestra. Conductor Arnold Volpe's judgment in choosing Mme. Arral for this occasion was more than justified. Hardly a seat in the great auditorium was vacant, and it was an unusual sight to



Blanche Arral

see all of the boxes in two balconies filled by appreciative listeners. The program follows:

1. Bach's Suite in D Major, (Overture, Air, Gavotte); 2. Aria, "Divinitus de Styx," and "Alceste," Gluck; 3. Symphony No. 4, Beethoven; 4. Overture, "Oberon," Weber; 5. Aria from "Der Freischütz," Weber; 6. "A Roman Carnival," Berlioz.

The Volpe orchestra is composed of young instrumentalists, who meet regularly for rehearsal under the direction of a musician of high ideals, who is accomplishing a useful and in all respects commendable work. Vast strides have been made by this association since its members disbanded last Spring, and there were moments in the progress of Sunday's program when one felt that Mr. Volpe had attained the highest plane of artistic merit which could be

reached by an orchestra which is not on the same permanent footing as are such bands as the New York Symphony and Philharmonic Orchestras. The short-comings which exist to-day in the Volpe Orchestra are only such that will be overcome by renewed practice and more constant association, for there appears to be little lacking in enthusiasm and intelligent application. A finer ensemble in the wind choirs is one of the urgent requirements, but the work of the orchestra as a whole is so spirited and well-ordered that the critically-inclined auditor feels more like noting with deep appreciation the good qualities than dwelling upon the slight defects.

For his excellent support of the soloist Mr. Volpe is to be especially congratulated. Mme. Arral had chosen two effective and musically interesting arias which again revealed her artistry and natural vocal opulence to good advantage. The excerpt from "Alceste" is a most valuable medium for the expression of pure tone, and the singer showed herself to be an absolute mistress of her art. Her enunciation was especially noteworthy, the peculiar carrying power of her voice making each syllable distinct to those in the very rear of the auditorium. Mme. Arral's voice impresses one by its warmth and color, its essential lyrical quality and



Arnold Volpe, Director of the Volpe Symphony Orchestra

its beautiful modulations. It is a pleasure also to record that the voice itself is not this singer's only claim for distinction, for her phrasing and interpretation, her refined style of expression and the ease with which she commands her resources all make for a general effect that

is delightful to the music-lover and inspiring to the vocal student. The Weber aria showed these attributes in a significant manner. So pleased was the audience that the singer was recalled fully a dozen times to acknowledge the applause and floral tributes.

## KLEIN EXPLAINS HIS ATTACK ON AMERICA

Declares Reports of His Lecture on New York's Musical Status were Exaggerated

LONDON, Nov. 4.—A few weeks ago Hermann Klein delivered a lecture in London entitled "The Truth About Music in America." In this lecture he told what he at least considers some vigorous truths. Various accounts of what he said have been circulated in America which Mr. Klein tells a London representative of the New York *Herold* were not altogether correct. Mr. Klein said he did not feel personally or professionally angry at this, but did wish to make a protest against misrepresentation.

"But," asked his interviewer, "were you not really a little hard on the music-loving New Yorkers?"

"Absolutely no," replied Mr. Klein. "I have no quarrel of any kind whatsoever with New Yorkers. I found there some of the best friends I ever made in my life, some of the ablest musicians, and some who are capable of appreciating music in its very highest manifestations. I admit that the title of my lecture was not quite accurate. I said 'Music in America,' when I should have said 'Music in New York.' And what I said about music there was in the nature of the most friendly and conscientious criticism."

"Why did you come back to your native land to criticize America?"

"My first object was to resume my work as a teacher in London, and to fill a long-cherished desire to return to my native country. It is untrue to say that I left New York because I was dissatisfied with either my own life or with music in that city. I recognize the fact that New York has the material for the making of one of the greatest musical centers in the whole world. The development is on the way, and this is the moment if there be one when genuine criticism and well-meant advice will do more toward the achievement of New York's ambition in this respect than anything else. Why should I have brickbats hurled at me by irresponsible writers who do not seem to know what I have really said and who apparently have not the patience to wait until my lecture, duly revised and enlarged, appears in book form, which it will next January.

When that book comes out I feel sure that the more serious men who write about music in New York will, if they do not agree with everything I say, at least admit my honesty of purpose and the possibilities of improvement which I venture to indicate."

"In what form are you really dealing with this big question of music in New York?"

"I am handling the question first, dealing with musical life as it appears upon the surface, and afterward probing more deeply into the conditions which affect the real progress of the art. It is necessary in a case like this to speak of some of the individuals in whose hands musical enterprise is placed. I hope I have not an unkind word to say of a single soul, but facts are facts, and how, for instance, can I account for the present marvelous operatic situation in New York unless I trace its history for, say ten or a dozen years, through the personal working of impresarios like Maurice Grau, Heinrich Conried, Oscar Hammerstein, Dippel, Gatti-Casazza and Henry W. Savage?

My complaint is not that good music is not appreciated in New York. It would be absurd to say such a thing. But I have long felt, and I still feel, that music-lovers there look much more to the importance of the star, whether in opera or concert, than to the actual quality or nature of the music that is to be performed. Obviously they are no worse in this respect than the public of other great capitals, but the fact has to be stated none the less.

"I would rather not anticipate any further the book itself, but I feel that I have a right to speak, as a friendly critic from across the water, when dealing with an art which I know and love thoroughly, and when I have given New York so many evidences, both in my work as a teacher and a concert-giver, of my belief in the capacity of its amateurs to appreciate the classical masterpieces as much as they are appreciated in the great musical centers of the Old World. I know this, and I shall never cease to believe that had it been in my power to persevere with the popular concerts which I gave in New York last Winter they would have grown into an established success and become a permanent institution."

Mr. Klein is a brother of Mr. Charles Klein, the distinguished American playwright, and also of Mr. Manuel Klein, who for several years has been prominent in America as a composer.

### Ruth St. Denis Sued for Dance

Ruth St. Denis has been sued in the New York city courts for \$1,250 by Mohamed Ismail, who alleges that she owes him that amount for his services in teaching her the Oriental dance known as "Radha." Miss St. Denis denies that Ismail taught her, and states that she devised the dance herself.

## THREE SONATAS ON CARRENO'S PROGRAM

Pianist Gives Her First Recital in New York This Season in Carnegie Hall

With three sonatas comprising the burden of her program, Mme. Teresa Carreño made her first recital appearance in New York this season at Carnegie Hall on Saturday afternoon. It was by no means a program calculated to arouse popular interest; but from the point of view of the piano student—and his number is legion in the metropolis—it was perhaps the most illuminating and significant demonstration of serious piano literature that has been offered in many a season. The program was as follows:

Sonata op. 58, Chopin; Sonata, op. 22, Schumann; Sonata, (Keltic) MacDowell and Liszt's "Soneto del Petrarca," "Urrichter Etude," and Rhapsodie Hongroise, Number 6.

The Chopin sonata is a monumental work which requires a monumental genius for its satisfactory portrayal. On this occasion Mme. Carreño showed herself fully equal to the task, for by the employment of her prodigious pianistic resources she was enabled to bring to the interpretation a wealth of ravishing tonal beauty, a depth of finely conceived sentiment and poetry that made the reading noteworthy. The same virility of expression, power and brilliance which have ever characterized the work of this Venezuelan pianist were again evident in her playing of the opening number. The Schumann sonata again gave a broad view of the artist's comprehensive equipment for the expression of contrasting tonal colors. It was drawn boldly in sharp outlines, yet there was nothing lacking in the finest details of shading to mark the completeness of the picture. Insistent applause brought Mme. Carreño back to the piano to play a quaint arabesque.

Who is better qualified to perform the MacDowell masterpiece than the lamented composer's own teacher? She gave this moody, at times melancholy, epic with a loving care, and bestowed upon every one of the items in its construction the tender ministrations of one who revered the author of the message she was so sympathetically transmitting.

The three Liszt numbers which brought the recital formally to a close pleased the lovers of virtuosanship. Here the brilliant technical resources, the facility and fluency of expression and absolute command of

the keyboard aroused her hearers to spontaneous and prolonged applause, which resulted, at the close of the sixth rhapsody, in the customary crowding about the platform and granting of innumerable encores.

## MANFRED SYMPHONY BY PITTSBURG ORCHESTRA

Tschaikowsky Work Arouses Much Interest on Its First Rendition Before Detroit Audience

Detroit, Dec. 6.—One of the best concerts of the season and one of the most interesting ever offered by the orchestral association was that by the Pittsburg Orchestra Tuesday evening. The Manfred Symphony of Tschaikowsky, which was heard here for the first time, aroused much enthusiasm, for, although it is very long, each movement contrasts so much with the others as to keep the interest always. The second half of the program was splendidly planned and beautifully played, and consisted of "The Sleep of the Virgin," Massenet; extracts from "Rosamunde," Schubert; the Hungarian March, Schubert-Liszt, and the glorious "Liebestod" from "Tristan und Isolde." The next orchestral concert will take place on January 10, when Walter Damrosch will bring the New York Symphony.

After an absence of several years Sousa's band gave a matinée and evening concert here Friday. The audiences were very demonstrative. Assisting the band were the Misses Hoyt, two charming singers, and Florence Hardeman, a violinist, who displayed a beautiful tone and splendid technique. Her rendition of her encore "To a Wild Rose," by MacDowell, was especially well given.

The Metropolitan Opera Company will give three performances in Detroit early in the spring. Nothing definite is known as to who the artists will be or what operas will be given.

C. S.

### "Tosca" Sung in Baltimore

BALTIMORE, Dec. 6.—"Tosca" was magnificently presented by the Metropolitan Opera Company at the Lyric Friday evening, before a brilliant assemblage. The house was sold out and many were turned away. Geraldine Farrar, in the title rôle, received a grand ovation, being recalled six times at the conclusion of the first act. Riccardo Martin and Antonio Scotti shared in the demonstration. Egisto Tango was the conductor.

Yvonne de St. André and Ernest Groom, who were heard here a year ago with Cécile Chaminade, took part recently in a French entertainment called "Les Fantômes de Versailles," in London.

## SIR HERBERT BEERBOHM TREE AS HE APPEARS IN HIS ADMIRABLE IMPERSONATION OF BEETHOVEN

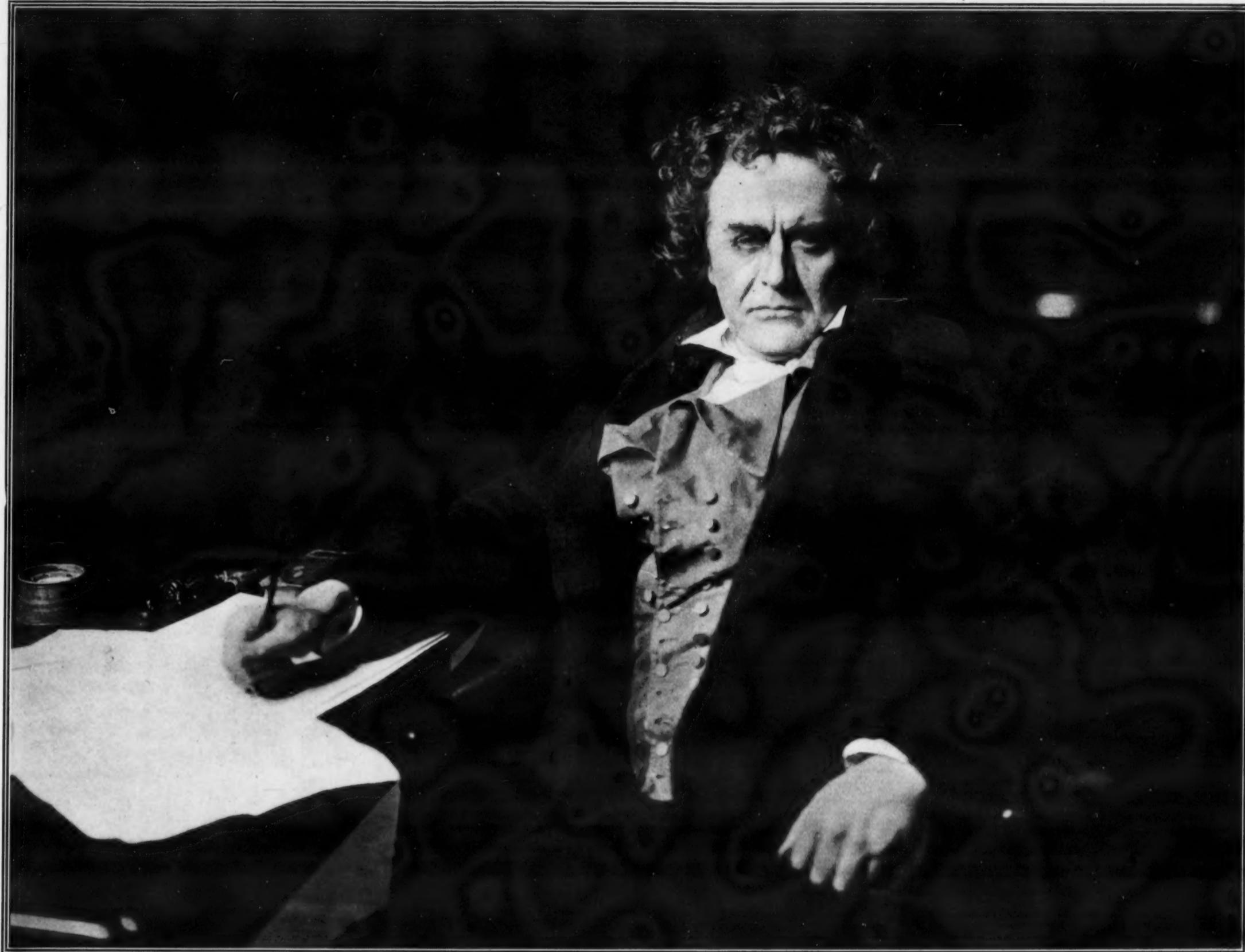


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## TREE'S "BEETHOVEN" A VIVID PORTRAYAL

### Dramatic Episodes in Composer's Career Welded Into Lovable Characterization

LONDON, Nov. 27.—I had just sunk into my seat at His Majesty's Theater when the "Leonora" overture, No. 3, sounded forth from beneath the palm-covered orchestra pit. Landon Ronald held the baton over an orchestra of fifty men, and London's best theater band played extremely well. The auditorium was crowded with interesting people anxious to see Sir Herbert Tree in his latest interpretation. As the overture ended the heavy tableau curtains parted, showing a bright Summer day in a public garden near Vienna in the year 1809. The Danube flowed in the distance.

At a table sat the members of Archduke Rudolf's string quartet, a quaint company of musical men of long pipes and large waists—a typical picture of old Vienna and the "Biedermann" period. Beethoven's old friend, Anton Schindler, well played by Henry Ainley, stands chatting with these worthies. They often mention the "master" in their conversation, and also his worthy and pompous brother, Nikolaus.

This latter man of means and social ambition enters the garden with his wife, both smartly dressed and trying to appear comfortable in their togery. Nikolaus van Beethoven speaks much of himself and his wealth and very disparagingly of Ludwig and his mad pursuit of music.

At this time the immortal Ludwig enters with his notebook and his vest buttons all awry. The wonderful make-up of Sir Her-

bert Tree is astounding, and, although he is a past master in the art, still he has outdone himself in this. Ruggedness and impetuosity, independence and pride, all reveal themselves in the lines of the master's face. Archduke Rudolf, Prince Kinsky and Lobkowitz greet Beethoven most cordially and invite him to dinner. He refuses, saying he has promised to join an old friend. He also neglects to introduce his bowing brother Nikolaus, who warmly upbraids him afterward for this impoliteness, and particularly for the refusal of the dinner invitation of an Archduke.

Sir Herbert in all this gives the impression of a man of loving, almost childish nature, battling with stubborn fate and futile conventionality. His speeches are short and stammering, but one feels that a great heart is always in them.

As evening approaches Giulietta Giucardi steps into the garden, having stolen away from her father's house. She is singularly vapid in character, but of course the "master" idealizes her, and finds beauty of soul back of her lovely face. It is not strange that he is singularly shocked a little later in the scene when she lightly tells him that her father is forcing her to marry Count von Gallenberg.

The curtain drops as Ludwig, quite alone in the darkness, gets the inspiration for his C Minor Symphony and the idea of fate knocking on the door. The first movement of this symphony is played in the *entr'acte*. The first movement of the Moonlight Sonata and also "An die ferne Geliebte" are played in orchestrated form back of the scenes in Act I.

We are shown a room in Beethoven's lodgings in Vienna, 1812, in the second act. There is a veritable litter of manuscript over everything—chairs, floor, piano. Schindler has just returned from a successful concert in which Ludwig conducted. Nikolaus is also there in high dudgeon because his brother has refused to conduct until he left the hall. Ludwig enters, without coat or hat, mumbles at his brother, is in a composing mood, will hear no protests

regarding his unkind treatment of his relation, but gives him a gold trinket and Nikolaus goes, somewhat appeased. Ludwig's old love, Giulietta, comes to borrow some money to get her jewels out of pawn, and the good-hearted Ludwig hands her 200 ducats from his concert just given. Then, in a heart-to-heart talk to Schindler, who is alone with him, he tells him of the approaching deafness which is threatening his whole career.

This deafness is shown a little later when he is conducting a rehearsal of the string quartet in his room, and insists continually on them playing louder and louder, and then suddenly cries out. They stop—he stands tense, as one gone mad. The moment is vividly dramatic. In deep, hopeless tones come the words, "I can't hear a sound," and the curtain drops.

Sketches of the Ninth Symphony are given in this act by the orchestra, illustrating the working of Beethoven's mind as he composes; also String Quartet No. 9 (op. 59). The overture to "Coriolanus" is played after Act II. The last act is laid in the old house of the Spanish Black Friars in Vienna, 1827. The master is dying as a snowstorm rages without.

Schindler, Nikolaus and his wife are present. Later only his sister-in-law remains, and Beethoven, in another room, is propped up in a chair awaiting the end. Karl, who has received all that Beethoven could give him, comes reeling into the room, makes love to Nikolaus's wife (who is not possessed of all the virtues), ransacks the master's desk and finds among much music a letter addressed to himself, to be opened after his uncle's death. Tossing music to the floor, he rips open the envelope and finds it to contain bank shares. He stops on the stairs and braces himself as Ludwig suddenly appears. The latter has heard nothing, but has seen the lovemaking and the desecration. He orders Karl and Theresa from his house, repeating the command in low, tense tones.

At this time, as Ludwig bewails his lack of children, nine lovely visions appear to

him of his different symphonies, each speaking to him as the orchestra plays suggestions of each symphony. They encourage the dying man and then in turn fade into darkness. Anton Schindler, Nikolaus and others return; the master is hardly breathing, having slipped back in his chair.

Suddenly he rises, sings, and tries to conduct an imaginary orchestra. This lasts but a moment; then he falls back into his chair—dead. The lightning flashes, a mighty clap of thunder resounds. In the darkness a hidden chorus sings the "Ode to Joy," from the Ninth Symphony. The curtain descends.

To be critical is not in my province, but perhaps I may say I have seen Sir Herbert Tree do many things, and this seems to me one of his greatest pieces of acting.

EMERSON WHITHORNE.

### Philadelphia Violinist Given a Stradivarius

PHILADELPHIA, Dec. 4.—Mrs. Joseph Drexel has presented to Domenico Bove, the young Italian violinist of this city, a Stradivarius which was the property of the late Antonin Dvôrak. It is said Mrs. Drexel paid \$16,000 for the instrument, but she declined to confirm that statement. She said she learned that Mrs. Dvôrak, the widow of the musician, was willing to part with the Stradivarius, and she had bought it; that was all. Bove had attracted her interest and she presented the violin to him.

### Mme. Carreño Delights Springfield

SPRINGFIELD, MASS., Dec. 4.—So successful was Teresa Carreño in her concert here Monday that the audience was aroused to heights of enthusiasm and the critics to superlatives of encomium. There was present one of the largest gatherings that ever attended a piano recital in Springfield, and Mme. Carreño's beautiful interpretation of a fine program was more than sufficient justification. She played with a power and feeling that awoke her hearers to an ecstasy of applause.

W. E. C.

## MALKIN SOLOIST AT DAMROSCH CONCERT

### Schumann's Rhenish Symphony Feature of Sunday Afternoon Orchestral Concert

Joseph Malkin, 'cellist, was the soloist with the New York Symphony Orchestra at its fifth Sunday afternoon concert at the New Theater on December 5. A change was made in the program from the original as announced in the Symphony Society Bulletin, the Rimsky-Korsakoff suite, "Tsar Saltana" being omitted in favor of numbers 3 and 4. The program was as follows:

Part I.—1. Schumann, Symphony No. 3 (E Flat) "Rhenish," (a) Allegro, (b) Scherzo, (c) Andante, (d) Lento, (e) Allegro Finale. Part II.—2. Haydn, Concerto in D Major for Violoncello, Mr. Malkin; 3. Haydn, Variations on the Austrian National Anthem, from String Quartet (played by the entire string orchestra); 4. Goldmark, Scherzo, op. 45.

Schumann sought to introduce national characteristics into his "Rhenish" Symphony, and the work certainly has a distinct Germanic flavor, which at times almost outweighed its Schumannian quality. Sunday's performance only emphasized Schumann's incapacity to handle the orchestra brilliantly and to bring out the fact that a Schumann symphony rests upon the musical thoughts which it contains, and not upon its existence as a symphony. Despite Mr. Damrosch's excellent handling of the work in tempo and dynamics, it did not greatly impress. An exception to this was the lento, the famous scene in the cathedral. In this one felt strongly the religious atmosphere, and could easily fancy the great spaces of the cathedral, filled with long, slant shafts of light and rising incense. Schumann, in this symphony, in avoiding his characteristic subtlety and attempting something popularly German, appears to have done, in some respects, an injustice to the highest qualities of his genius and to have fallen into the commonplace.

Mr. Malkin gave a splendid impression from the first. Artistic in appearance and masterly in his manner of handling his instrument, he had the attention of the audience from start to finish. In the first place, his 'cello is a wonderful instrument, with extraordinary tonal capacities, which he brought out to the utmost. It made one feel what marvellous effects might be produced from an orchestra which should be made up wholly of instruments of such quality.

The Haydn concerto sounded conventional, in a good sense of the word—courteously and old-fashioned. But Mr. Malkin woke it into pulsating life with his splendid performance, with a tone clear, broad and penetrating, and a technic clean-cut and well rounded. His intonation was excellent in certain difficult passages of double-stopping on the high strings. Such bass notes as he drew forth are seldom heard on a 'cello. He was applauded at the close of his cadenzas, at the end of the movements, and was recalled persistently at the close of the work.

The Haydn variations showed the perfection of Mr. Damrosch's string orchestra, and were greatly pleasing to the audience. The Goldmark Scherzo, bubbling with vivacity and charm, sent every one away in a good humor.

A. F.

## BISPHAM AND ELVYN "POP" CONCERT SOLOISTS

### Both Impress Chicago Audience with the Splendid Qualities of Their Art— An Excellent Program

CHICAGO, Dec. 6.—The last "Pop" program at the Auditorium was widely extended in range, and became generously good by reason of cordiality in responding to recalls. Just why the orchestra feels it is necessary to replay was not demonstrated, but certainly the witching work of Myrtle Elvyn and the sterling artistry of David Bispham are always appreciated because both these favorites have the faculty for maintaining their artistic standard in recalls.

Aside from the orchestral offerings, which included the Vorspiel from "Die Meistersinger," a Mascagni and a Helmsberger selection, and Berlioz's Hungarian March, the interest centered in the suave, brilliant and fascinating piano playing of Myrtle Elvyn, Chicago's distinguished instrumentalist, who has but just returned laureled from the East, and the veteran vocalist, David Bispham, whose performance is of such clean-cut, artistic character that it is always satisfactory and uplifting. Miss Elvyn, who makes this her first appearance in her home city this season, was

the same beauteous type of femininity, but her powers have strengthened, her tone has rounded, and her technic has more of surety than ever.

Mr. Bispham's short group of songs opened with Beethoven's "Creation" hymn, followed by Schubert's "Hark! Hark! the Lark!" both admirable examples of breadth in phrasing and value in diction. As a recall he gave Ware's "Boat Song." As an announced extra he then presented Loewe's petite tragedy, "Edward," with a dramatic fire and a command of the difficult Scotch version that greatly moved his audience. Another novelty for a local audience was his recitation of Poe's "The Raven" set to music.

### Lina Cavalieri's Boston Début

BOSTON, Dec. 7.—The first public appearance in Boston of Lina Cavalieri, the world famous beauty and prima donna of the Manhattan Opera Company, will occur on the evening of January 4 in Symphony Hall. She will be assisted by George Harris, Jr., tenor, who is already well known in Boston society circles as he is in New York and other cities. Mr. Harris is the son of President Harris of Amherst College. Mme. Cavalieri sang at one of the exclusive private McAllister musicales at the Hotel Somerset last season with marked success.

The concert will be under the direction of W. S. Bigelow, Jr., who has been appointed concert manager in New England for the Manhattan Opera House artists

D. L. L.

### Willard Flint a Popular Soloist

BOSTON, Dec. 7.—Willard Flint, the bass soloist, sustained his reputation as an artist of exceptional ability at a recent performance of Handel's "Samson" at Brockton, Mass. "His deep bass voice endowed the parts with richness and in both characters it had appropriate accent and color," said a Brockton critic. Among Mr. Flint's dates this season are "The Messiah" with the Handel and Haydn Society, Boston; the Waterbury (Conn.) Choral Society and the Quincy (Mass.) Choral Society; "The Damnation of Faust," with the Arion Club of Providence, R. I., and Gounod's "Faust" with the Nashua (N. H.) Choral Society. These are all return engagements with the exception of Waterbury, where Mr. Flint will sing for the first time. L.

### Boston Contralto's Successful Recital

BOSTON, Dec. 6.—Edith Castle, the contralto, sang at a recital before the Hartford School of Music, Hartford, Conn., Friday afternoon. There was a large audience, and the affair was very successful. Miss Castle's solos included "Verborgenheit" and "Fussreise," H. Wolf; "Ständchen" and "Der Schmied," Brahms; "Mimi Pinson," Leoncavallo; "Sous des Oranges," Holmes; "Snow," Sigurd Lie; "Oh, Love, but a Day," Beach; "Night and Dawn," Fairchild. D. L. L.

### Maud Allen Coming to New York

LONDON, Dec. 6.—Maud Allen, the London dancer, will make her American début next month. R. E. Johnston has engaged her and she will make her first appearance at the Metropolitan Opera House January 20, re-enacting the dances, including "Salomé," that have made her famous. A symphony orchestra will assist her.

### New Theater's Officers

Officers of the New Theater were re-elected Tuesday, December 7, as follows: President, William K. Vanderbilt; vice-presidents, Clarence H. Mackay and William B. Osgood Field; treasurer, Otto H. Kahn; secretary, Rogers Winthrop; directors, Winthrop Ames, John Corbin and Lee Shubert.

### Loie Fuller Dances with Hands

Loie Fuller and her "Muses" appeared at the Metropolitan Opera House in a new program of dances Tuesday afternoon. The services of Rita Sacchetto have been withdrawn from La Loie's company and she did not appear. Miss Fuller's "dance of the hands" was the feature of the entertainment.

### Yvette Guilbert in Recital

Yvette Guilbert gave the first of a series of three recitals of "rare and curious balladry" at the Stuyvesant Theater, New York, on Tuesday. Her program began with fifteenth century ballads and continued down to "Ballads of To-day." Mr. Ferrari played her accompaniments.

### Mrs. Taft at Symphony Concert

WASHINGTON, Dec. 7.—Mrs. Taft occupied a box at the Boston Symphony concert this afternoon. In the audience was also Mrs. Sherman, wife of the Vice-President.

## MARGULIES TRIO IN OPENING CONCERT

### Taneiew Trio the Novelty on First Program of the Organization's Season

An artistic performance, and one which should have been better attended, was that given by the Adele Margulies Trio at Mendelssohn Hall Tuesday evening, December 7. It was the first concert of the season by this organization, the members of which are Adele Margulies, piano; Leopold Lichtenberg, violin, and Leo Schulz, 'cello. The program, the first number of which was new to New York, was as follows:

Taneiew, Trio, op. 22, D Major; I. Allegro, II. (a) Allegro molto, (b) Tema Con Variazioni, (c) Tempo del Comincio; III. Andante expressivo; IV. Finale, Allegro con brio; Grieg, Sonata for Violin and Piano, op. 13, G Minor; Mendelssohn, Trio, op. 49, D Minor.

The Taneiew trio proved a very musical and interesting work for Taneiew, with qualities more obviously pleasing than are possessed by other works by the same composer which have been heard in New York. The first movement falls below the level of the rest of the work. The second movement, which is quite unusual in form, is brimming with interest and vivacious musical charm, and is extremely well instrumented. Also, it is more Russian in character than the works of Taneiew previously heard, being more direct in its statement of themes and less involved in their development. The third movement has much musical beauty, and makes a very telling use of dissonance. The trio was played with excellent finish as to ensemble, the balance of tone being good at all times.

Miss Margulies's touch produced a very beautiful singing quality of tone, and she played with an ease and abandon that inspired the confidence of the audience. The work of both the string players is well known to New Yorkers. Mr. Schulz carried the 'cello part with spirit and with a rich, full tone. Mr. Lichtenberg gave a very clean-cut reading of the favorite Grieg sonata, in which the scholarly qualities seemed at first to predominate. As the work proceeded, Mr. Lichtenberg warmed up to it, and finished with much more warmth and spirit than at the start. He plays a fine Guarnerius instrument,

### WAGNER OPERA AGAIN AT THE METROPOLITAN

[Continued from page 1]

was sung for the first time of the season Monday night, December 6. Probably the daintiness and melodic grace of this charming work might better have been exploited in the more intimate surroundings of the New Theater, but the Metropolitan production was in general satisfying, in spite of the tendency of the orchestra, under Mr. Podesti, to a heaviness of accompaniment, which frequently left the singers at a disadvantage, and which seriously slighted the delicacy and subtlety of the work.

But there were many beautiful moments in the performance. These were contributed principally by Geraldine Farrar as *Manon*, Edmond Clément as *Des Grieux*, and Andrea de Segurola as the elder *Des Grieux*. Miss Farrar's *Manon* is well-known. She presented an exquisite picture of youthful loveliness Monday night, and sang and acted with grace and true feeling. The pathos of her work in the scene in St. Sulpice and at the end of the opera torched her audience's sympathies profoundly.

M. Clément has sung in "Werther" at the New Theater and in Sunday concerts at the Metropolitan, but Monday night witnessed his début in opera at the latter establishment. His is a pure and delicate tenor, of no large volume, and though he was occasionally obliged to force his tones, as he would not have been at the New Theater, he sang charmingly, especially in the duet in the second act. He exhibited unvarying taste and intelligence. De Segurola was in admirable voice, and lent impressive dignity to his rôle. Henri Dutilloy as *Lescaut* succeeded Scotti in the part, and gave a colorless and ineffective interpretation. Incidentally, "Manon" was the fifth Massenet opera produced in New York this season.

"Aida," most popular of Verdi operas, was revived Friday night, December 3, and given a superb production. New scenery and Toscanini's inspiring readings of the score added new interest to the performance. Caruso as *Rhadames* revealed a more matured art than he has at other

from which he gets a rich and musical tone.

The ensemble in the sonata was perfect, and none of the charm and northern flavor of the work was lost. The concert was well worth hearing by a larger audience, but was greatly appreciated by those who were present. Press comments:

The Taneiew trio, which is in D Major and in four movements, is extremely long and not particularly "grateful" music. There seemed to be hardly enough in it to warrant the hard work that had evidently been bestowed upon it. Far more to the taste of the audience was the suave and melodious trio of Mendelssohn, which was capitally played and much applauded.—*New York Herald*.

Miss Margulies and Mr. Lichtenberg played the Grieg sonata, op. 13, in G minor, with fine intonation and balance. Into this work Grieg put many of his characteristic touches, strange, elusive airs and intimations of quaint little folk-songs that continually crept out from under the accompaniment. All this was demonstrated by the pianist and violinist with real inspiration.

The same faultless musicianship was realized in the Mendelssohn trio, op. 49, in D minor.—*New York American*.

### VIOLIN PUPILS IN RECITAL

#### J. Frank Rice Assisted by Von Ende School Students in Pleasing Program

A highly enjoyable recital was given at the von Ende Violin School last Tuesday evening by J. Frank Rice, assisted by the Bach class and the violin choir. The program consisted of a "Presto" and "Gigue" of Bach, Vieuxtemps's D Minor Concerto, Spohr's "Andante Cantabile," Wieniawski's "Souvenir de Moscou" and three numbers from Mendelssohn's "Midsummer Night's Dream"—the "Elfentanz," "Nocturne" and "Wedding March." The admirable results accomplished spoke eloquently for the instruction of Mr. von Ende.

Mr. Rice gave the Vieuxtemps work with considerable tonal beauty and technical brilliancy, and made an equally pleasing impression with Wieniawski's familiar composition. His intonation is remarkable for its accuracy, his harmonics are pure, and his command of the mechanical resources of his instrument enable him to perform passages in double stops with all desirable clearness. The rendering of the two Bach numbers by the class was marked by requisite distinctness in these contrapuntal sections, which lose all their attractiveness unless the several voices are continually made to stand out with prominence.

The violin choir played the Spohr concerto with breadth, and a large and noble tone in the sostenuto passages, while the Mendelssohn pieces afforded in striking contrast to the essentially intellectual qualities of this preceding number, delicacy, sentimental charm and chivalric pomp.

times in this rôle, and he was in his best voice. His duets with Mme. Gadski, who was the *Aida*, were beautifully blended. Gadski sang delightfully, and presented complete illusion in the character, both in her singing and acting. Mme. Homer reappeared as *Amneris*, and Amato, one of the Metropolitan's busiest and most reliable singers, was an effective *Amonasro*. Didur was the *Ramfis*.

"La Bohème" was repeated Thursday night, December 2, with Frances Alda singing *Mimi* for the first time at the Metropolitan. She acted with discretion and simplicity, though without evidence of inspiration, and sang agreeably. Mr. Amato invested *Marcello* with vim and animation, and his singing was delightful. Mr. Bonci was again the *Rudolfo*. A rarely excellent interpretation of this rôle may always be counted on from him, and he never sang or acted it more beautifully than at this performance. De Segurola and Pini-Corsi were amusing as the two vagabonds, and Bella Alten was a vivacious *Musetta*.

The notable feature of the "Trovatore" performance on Wednesday night, December 1, was Leo Slezak's début here as *Manrico*. He was as impressive in the rôle as he had been in *Otello*, and his work evidenced his versatility. He sang with splendid control, luscious tone and artistic finish. Gadski was, as always, a beautiful and artistic *Leonora*.

Mr. Slezak again sang in "Otello" at the Saturday matinée. Instead of Scotti, Pasquale Amato sang *Iago*, making his third appearance in opera in three days, and his first New York appearance as *Iago*. He emphasized his value to the Metropolitan company as one of its most gifted and versatile members, acting with intensity and fire and employing his fine voice with no signs of weariness.

### PEOPLE'S SYMPHONY CONCERTS

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## NORDICA SINGS FOR CHARITY

Makes Season's New York Début at Concert to Aid Sanitarium

Songs by Lillian Nordica were the main thing of interest in the entertainment given Monday in the ballroom of the Hotel Astor for the benefit of the annex of the Loomis Sanitarium. It was Mme. Nordica's début for the season in New York. Mme. Nordica sang with admirable effect a group of American, French and German songs, and gave Debussy's "Mandoline" for an encore.

André Benoist assisted at the piano, and Miles Farrow, organist of the Cathedral of St. John the Divine, played several solos. There was also a Japanese play in which Mme. Pilar Morin and her company acted.

## To Close Manhattan's Opera Bouffe Season

Oscar Hammerstein announces the last appearance of the Opéra Comique Company at the Manhattan Opera House for Saturday night, December 11. He has decided not to produce "Boccaccio" on that occasion, but to substitute Planquette's "Chimes of Normandy." The road season of the Opéra Comique Company begins in Montreal next Monday, December 13.



F. A. Rockar

WASHINGTON, D. C., Dec. 7.—The death of F. A. Rockar, president of the Arion Gesangverein of this city, brought to a sudden close the Sunday night meetings of the various singing societies where programs of music were in progress. Resolutions of sympathy were passed, and at the funeral to-morrow afternoon the following organizations will be represented: Washington Sängerbund, Arion Gesangverein, and the Columbia Turnverein. The pallbearers have been selected from his associates among the Arions. Mr. Rockar was identified with the German singing societies, and as president of the Arion Gesangverein he had done much for the advancement of that organization. He was sixty-five years old.

W. H.

## Louis Mayer

CHICAGO, Dec. 6.—Louis Mayer, who has been a member of the Theodore Thomas Orchestra, playing the double-bass for seventeen years, almost since its organization, passed away last Friday at his residence on East Ravenswood Park, from heart trouble. Mr. Mayer had been ill only a few days, having played, as usual, with the orchestra a week ago, and was taken ill while about to make ready to fill an out-of-town engagement. The funeral services were held at Graceland Cemetery Chapel to-day.

C. E. N.

## Mrs. Martha P. Clapp

WESTFIELD, MASS., Dec. 4.—Mrs. Martha P. Clapp, once one of Westfield's ablest church singers and the first church soloist in the town to receive a salary, died yesterday at the age of seventy-seven. W. E. C.

## Louis C. Krieger

BALTIMORE, Dec. 1.—Louis C. Krieger, for thirty-five years organist and choir director of Immanuel German Evangelical Lutheran Church, died Thursday after a brief illness.

W. J. R.

## Mrs. Julia I. Perry

SOMERS, CONN., Nov. 29.—Mrs. Julia I. Perry, once one of Connecticut's most popular singers and musical teachers, died here yesterday at the age of seventy-two.

W. E. C.

## "LE JONCLEUR" SUNG AT THE MANHATTAN

## Mary Garden Reappears in the Massenet Opera and Repeats Former Success

The event of the week in the Manhattan Opera House was the season's first performance of Massenet's "Le Jongleur de Notre Dame," with Mary Garden again in the pathetic character of the juggler, Jean, who performed his tricks for the Virgin as the only means in his power to show his adoration. The performance took place Saturday afternoon, and proved a magnet to draw a capacity audience.

Miss Garden's acting was as moving as ever, and she sang with entirely satisfactory effect. Mr. Rénaud was admirable, as always, as Boniface, the monk who was also a cook, and M. Dufranne, as the Prior, was in particularly fine voice. M. Crabbe and M. Lucas, as the musician and the poet, earned much commendation. M. de la Fuente was a painstaking conductor.

The double bill of "The Daughter of the Regiment" and "I Pagliacci" was repeated Wednesday evening, December 1. Tetrazzini again sang deliciously as Maria in the Donizetti opera, and Mr. McCormack and M. Gilbert gave of their best in her support. Their efforts were rapturously applauded. The feature of the "Pagliacci" performance was a new Nedda in the person of Emma Trentini. The rôle fitted her and enabled her to attract new admirers by her winsome acting and sweet singing. Nicola Zerola and Sammarco were again in the cast. Mr. Zerola sang splendidly. Every succeeding performance by this artist heightens admiration of his work, and particularly of its robust, dramatic qualities. He is already one of our foremost dramatic tenors.

Massenet's "Herodiade" had its fourth hearing of the season Friday night, December 3, with Cavalieri, Rénaud, Vallier, Dufault and Gerville-Réache again in the cast.

"Tosca" was repeated Monday evening December 7, and Carmen Melis again demonstrated her extraordinary grasp of the title rôle. On a plane with her striking and magnetic performance was the Scarpia of M. Rénaud. Mme. Melis was to have sung in "Tosca" Thursday evening, December 2, but the performance was cancelled because of her illness.

"The Chimes of Normandy," which is reviewed elsewhere, held the Manhattan stage Saturday and Tuesday evenings, December 4 and 7.

## An "Olde Folks' Concert"

The choir of the Central Park Baptist Church, No. 235 East Eighty-third street, gave an "Olde Folk's Concert" on Friday evening at the church house, assisted by a male quartet, consisting of Benjamin F. Judson, first tenor; Harry MacBride, second tenor; Leroy Carner, first bass, and Harry Lincoln Price, second bass. Mrs. Clementine Tetedoux Lusk, soprano, was the soloist. Benjamin F. Judson is tenor soloist and musical director of the church, and has succeeded in keeping the musical work at the Central Park Baptist Church up to a high standard of excellence.

## To Play His Own Nocturne

BOSTON, Dec. 6.—Richard Platt, the Boston pianist, will play a nocturne of his own composition at his recital Tuesday evening, December 14, in Steinert Hall. Other numbers on the program will include Grieg's Sonata, op. 7; Schumann's "Faschingschwank aus Wein," Chopin's "Bolero," Nocturne, G major, Polonaise, A flat major, Debussy's "Poisson d'or" and pieces by Mendelssohn and Rubinstein.

D. L. L.

Georges Sporck, the French composer, was a member of the jury in the recent much-talked-of Steinheil trial in Paris.

## AMERICAN GIRL PIANIST WINS DRESDEN'S PRAISE

Profound Musical Feeling and Temperament Revealed by Marie Sloss at Her Début



MARIE SLOSS

American Pianist, Who Made Successful Début in Dresden

DRESDEN, Nov. 9.—Marie Sloss, a young American pianist, pupil of Vernon Spencer, of Berlin, made her début on Saturday night at the Dresden Gewerbehändel's third symphony concert, before a crowded audience. Her program included Grieg's Piano Concerto in A Minor, with orchestral accompaniment, and other works. She was rewarded with rounds of applause.

Profound musical feeling and temperament were revealed in Miss Sloss's playing, and promised a brilliant future for her. Numerous Americans in her audience rejoiced in her success, and she was warmly congratulated for the volume and resonance of her tone and her remarkable strength and endurance. Her technic is well developed.

Enthusiastic praise of Miss Sloss's work was printed by the critics of the Paris edition of the New York *Herald*, the *Continental Times*, of Berlin; the Dresden *Nachrichten* and other publications.

## ST. LOUIS ORPHEUS CLUB GIVES FIRST CONCERT

Amateur Society Assisted by Soloists—Return of Miss Duttinger Awaited with Interest

ST. LOUIS, Mo., Dec. 6.—The Orpheus Society, which is composed entirely of amateurs, gave its first concert at the Union Club on Tuesday evening. The concert was well attended and the work was of a high character, considering the conditions. The soloists were Agnes Conrad, soprano, and H. H. Stork, cellist. Both soloists were encored and responded. The orchestra was under the direction of Louis Retter, and rendered "Danza Piamontese," by Sinigaglia, for the first time in this country.

Iso Veda Duttinger, who has been studying the violin abroad under the best masters in St. Petersburg, Berlin and Paris, is expected to return home shortly. She has attracted considerable attention in European musical circles.

One of the most interesting courses of lectures was inaugurated on Friday evening at the Pettingill School of Pianoforte. The course is being delivered by James T. Quarles, under the title, "Phases of Modern Music." The modern music of France, England, Russia, Italy and Germany will be discussed in five lectures. Assisting Mr. Quarles on Friday night were Mmes. Stemmer and Kerr, Miss Chamberlin, George Sheffield and Morris Velsey, who illustrated several of the operatic composers with a player-piano. The French school was discussed and the affair was much enjoyed.

Great interest is being taken in the coming Beethoven Cycle to be given by the St. Louis Symphony Society. There will be six concerts in all and excellent soloists will be engaged for at least four of these. The Sunday concerts are still drawing enormous crowds. The soloist for to-morrow's concert will be Emilio Rénaud, the French pianist.

H. W. C.

A new choral society has been organized in Munich whose first work will be the performance of two of Father Hartmann's oratorios.

## FAMILIAR "CHIMES OF NORMANDY" SUNG

Hammerstein's French Opéra Comique Company Revives It in Spirited Manner

One of the largest audiences of the opéra comique season at the Manhattan Opera House gathered Saturday evening for the performance of Planquette's charming and melodious French operetta, "The Chimes of Normandy," and an equally numerous audience was present at its repetition on Tuesday. This work is so familiar on the English-speaking stage that many have tired of it, in spite of its charming music and entertaining action. But its performance in French as "Les Cloches de Corneville," with such atmosphere and piquant humor as Mr. Hammerstein's company of French singers were able to impart to it, is a very great rarity, and the Manhattan audience liked it immensely. A French operetta needs the flavor of the native Gallic spirit and humor to be sung properly.

Miss Delormes was the *Serpolette* of the cast, and impersonated that sprightly personage in a manner to reinforce the impression created by her vivacious work in "La Fille de Mme. Angot." Miss Nolba was a properly demure *Germaine*, and sang effectively. Mr. Blondel made a dramatically vivid figure of the miser, *Gaspard*, and Mr. Crabbé, as the *Marquis*, earned several recalls by his excellent singing. Mr. Leroux's *Grenicheux* was effective, as was Mr. Damburie's amusing enactment of the *Bailiff*.

The chorus deserves mention for its spirited singing. Alfred Haakman, the conductor, was thoroughly in the mood of the opera.

## CONCERTS AND MANY OF THEM IN CLEVELAND

Pittsburg Orchestra and Olga Samaroff Warmly Greeted—Pepito Arriola Creates Sensation

CLEVELAND, Dec. 6.—Good music and lots of it is what we are having here just now. On December 1 the Pittsburg Orchestra and Olga Samaroff, pianist, appeared as the second number of the Symphony Orchestra series. A good house greeted them and the orchestra, and Mme. Samaroff shared equally the honors of the evening. The soloist's playing of Rubinstein's D Minor Concerto with the orchestra was a treat.

On Tuesday evening, November 23, Pepito Arriola, the Spanish boy pianist, gave a recital before a fair-sized audience at Gray's Armory, and created a sensation. A return engagement has been arranged for after the first of the year, and a large house is predicted, as his playing has been the talk of Cleveland for the last two weeks.

Kotlarsky, the young Russian violinist, was the attraction at the afternoon concert given by the Fortnightly Club at the Colonial Club, November 30. His playing is brilliant and he has a dash and fire which mark him a violinist to be ranked among some of the best.

The Cleveland Symphony Orchestra, Cleveland's only orchestral organization, which numbers fifty players, is to give a series of popular Sunday afternoon concerts beginning early in January and running until the middle of March. The assisting artists will be Sol Marcossen, violinist; Mrs. Herbert Ashbrook, soprano; Warren Whitney, tenor; Lila Robeson, contralto; James McMahon, bass; Felix Hughes, baritone; Claude Selby, tenor; Mrs. Seabury C. Ford, soprano; Adeline Voss, soprano; Katherine Pike, pianist; Stephen Eichelberger, tenor; Mary Gleason Vaughn, soprano; Beatrice McCue, contralto; Rita Elandi, soprano, and Marinus Salomons, pianist.

A. F. W.

## Portland Artists in Recital

PORTLAND, ME., Dec. 6.—At the Hotel Bartol, Boston, on Thursday, a recital was given by Lillian Chandler, violinist, and Alice L. Philbrook, pianist, of the Portland, Me., Rossini Club. An admirable program was artistically interpreted. The club entertained at Kotschmar Hall November 18, with an engaging program of folk songs and dances.

## TOLLEFSEN TRIO

Mme. Schnabel-Tollefsen Carl Tollefson Vladimir Dubinsky

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**SOME OF BOSTON'S NEW OPERA STARS CAUGHT BY THE SNAP-SHOT MAN**

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RODOLFO ANGELINI-FORNARI, BARITONE, AND JOSE MARDONES,  
BASSO



—Copyright, Boston Photo News Co.  
MATILDA LEWICKA, SOPRANO

**CHORUS HONORS THE MEMORY OF B. J. LANG**

Cecilia Society of Boston Gives a Memorable Performance of Choral Works

BOSTON, Dec. 6.—A memorable performance was given by the Cecilia Society, Wallace Goodrich, conductor, at the first concert of the thirty-fourth season in Symphony Hall last Thursday evening. The program included Mozart's "Requiem" and the "Grail Scene" from "Parsifal." For the mass the soloists were Mrs. Edith Chapman Goold, soprano; Katherine Ricker, contralto; Berrick Von Norden, tenor, and Leverett B. Merrill, bass.

It was fitting that this first concert of the season should be in the form of a memorial to the late B. J. Lang, who for years was conductor of the Cecilia Society. The program contained an interesting biographical sketch of Mr. Lang and a cut made from a photograph taken shortly before his death. The singing of the society was noteworthy. Never before has the Cecilia sung with more beauty of tone or with greater apparent unity and precision. A word of hearty commendation should also be said for the soloists, who carried their parts with most satisfactory effects.

B. J. Lang founded the Cecilia Society and was conductor up to the time of his resignation two seasons ago, but his interest did not cease with his laying down the baton. Mr. Lang was largely responsible for the placing of the society on a good foundation from a financial standpoint, as well as from the artistic. It was fitting that the "Grail Scene" from "Parsifal" should be made a feature of the program as it was through Mr. Lang that this opera became familiar to Boston audiences through performances of parts of the work in concert form by the Cecilia.

Mr. Goodrich conducted with distinction

and authority, and the concert was one of the most largely attended of any of the recent Cecilia concerts. There was warm applause for the chorus, the soloists and for Mr. Goodrich. D. L. L.

**METROPOLITAN FORCES ALSO PLAN INVASION**

Boston and New York Organizations Will Sing in Pittsburg in January and April.

PITTSBURG, Dec. 6.—This city will have grand opera galore this season as a result of the war between the Hammerstein and Metropolitan forces. Following the announcement that Oscar Hammerstein will bring his song birds here for a week's season, beginning December 20, it is given out that the Boston Opera Company, Henry Russell, managing director, will be here for a week, beginning January 3. Further announcement was made to-day to MUSICAL AMERICA that the Metropolitan company will come in April for a week's season, under the local management of W. T. Mossman, of the Pittsburg Orchestra.

Manager Mossman said to-day that all of the Metropolitan stars would be heard here in April. As the last grand opera season of four days netted the Metropolitan company close to \$34,000, it is believed that Pittsburgers will patronize all of the operas liberally. It was Mr. Mossman who made it possible for the Hammerstein forces to get in here, engineering the deal between Hammerstein and Harry Davis, the owner of the Alvin Theater, where the operas will be given, for the leasing of the house for Christmas week. E. C. S.

**From a Good Friend**

PHILADELPHIA, Dec. 4, 1909.

To the Editor of MUSICAL AMERICA:  
I enclose check for \$4 to renew my own subscription and to pay for a year's subscription for a friend as a Christmas gift. MUSICAL AMERICA has no greater admirer or warmer friend than

Yours very sincerely,  
ANNA W. BUNTING.

**BIG DENVER CHORUS SINGS "MESSIAH"**

City's Sole Oratorio Offering Artistic Disappointment Despite Energetic Effort

DENVER, Dec. 2.—"The Messiah" was sung last week at Trinity Church under the direction of Wilberforce J. Whitman, with a chorus of 225 voices, an orchestra of 30 pieces, and Jomelli as star of the solo quartet. The pretentiousness of the effort, together with the fact that it was the sole oratorio offering of the season in this city, made the performance a matter of local importance.

It would be pleasant to record that the enthusiasm and energy of Mr. Whitman, who has produced an oratorio in Denver each season since 1901, were equalled by the artistic results, but that may not truthfully be said. There were moments of admirable heartiness in the choral numbers, but of fine tonal shadings, the bringing out of inner voices, clarity in florid passages and pliability in tempo, there was indeed little. The orchestra, largely amateur, was bad, and only the assistance of the great organ, played by Clarence Sharp, saved it from utter collapse on several occasions.

Jomelli's brilliant voice and authoritative delivery were gratefully received. John B. Miller, of Chicago, sang the tenor rôle well, and Mrs. Ferne Whiteman-Smith, daughter of Conductor Whiteman, sang "He Shall Feed His Flock" and "He Was Despised" with excellent feeling, although her voice has not the opulence of tone necessary to reveal the full beauty of those popular numbers. The bass, Robert Perkins, of Denver, possesses a gift of voice and physique far beyond the ordinary, and, with more discretion in the employment of dynamics and the cultivation

of a mellower tone in melody passages, could become a singer of uncommon power. At present his constant use of a hard, brilliant fortissimo tone gives to his singing an unpleasant monotony. He was, naturally, at his best in "Why Do the Nations?" and "The Trumpet Shall Sound."

The critical exceptions to this performance of "Messiah" which I recorded were evidently not shared by a large element in the audience, since the applause was impartially hearty for all concerned.

The women who have undertaken to raise the permanent orchestra endowment fund to \$25,000 announce that they have half that sum already pledged. They are advocating the engagement of a high-class director, whom they hope to find either in this country or Europe, and confidently believe that the sum mentioned will insure the permanency of the orchestra for three years. Other cities which have experimented with the orchestral endowment problem may smile at the innocence which regards \$25,000 as an adequate sinking fund to sustain a new orchestra for three seasons in a city of 200,000 inhabitants, but we who know the grit and push of these Western folk are ready to believe that, once the organization is effected, it will not be allowed to languish.

J. C. W.

**Mrs. Stearns's First Musicale**

Mrs. J. Alfonso Stearns, who has done much for the talented young musicians of New York, gave her first afternoon musicale of the season at her residence, No. 5 West Ninety-eighth street, on last Thursday. Berthe Roy, a young pianist, who accompanied Jan Kubelik on a recent tour of this country, was one of the soloists. She proved herself an excellent musician, displaying a good technic and a fine style. Among the others who participated, or were present, were: M. and Mme. Barrere, Miss Claude Albright, Mme. Anna Arnaud, Miss Beebe and Edward and Gaston Dethier.

Dr. Nicholas J. Elsenheimer, pianist, was heard in a number of choice selections, November 30, in the Hartford (Conn.) Conservatory of Music concert. Davol Sanders, violinist, and Ruth Darrow, soprano, were among the assisting artists.

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Dear MUSICAL AMERICA:

After the performance of "Otello" the other night at the Metropolitan Opera House, in which the principal rôles were sung by the Czech tenor, Slézak; by Mme. Alda as *Desdemona* and Signor Scotti as *Iago*, a number of us foregathered in an uptown hotel. There were in the party a well-known conductor and his wife, a society lady and her niece, a musical critic of a prominent out-of-town daily.

The discussion naturally fell upon the performance we had just heard, and which all unstintedly praised. It was the unanimous judgment that the presentation had been far above the mark, particularly in the general effects reached, given in former years.

While admitting the tremendous dramatic power of Slézak's impersonation of the Moor—which I stated would compare most favorably with that of many of the eminent tragedians of past days—I took the ground that some of the effect was lost owing to the tenor's unfortunate tremolo. He appeared to be unable to sustain a note. And I expressed my conviction that to many ears besides my own this blemish seriously marred the effect of a performance which was otherwise remarkable and striking.

On this the society lady of our company spoke up and said that it was that very point which induced so many of the people who went to the opera to prefer to hear a fine singer, like Caruso, for instance, or Bonci, or Riccardo Martin, even if they had not the same dramatic force which other singers possessed. So the discussion went on, till there was almost a complete division of opinion, with the old dividing line that I have discussed before, namely, that which separates those who go to hear fine singing, or "the voice," as opposed to those who go to hear an opera as a whole, and who insist upon the dramatic values being maintained as well as the musical ones.

Incidentally, let me say, there was a strong disposition to differ with most of the critics with regard to the performance of Mme. Alda as *Desdemona*, which we all thought to have been most acceptable, indeed most satisfying and pleasing, both from a musical as well as from a dramatic point of view.

And in this part of the discussion I stated that some of the critics, who had been rather severe with Mme. Alda, had evidently lost sight of the fact that Shakespeare does not present *Desdemona* as anything else than a sweet, loving, romantic young girl, who had been carried away by sympathy for the Moor, had married him and had never been anything other than a gentle, trusting wife, who had become enmeshed in the wiles of the crafty *Iago* and so had gone to her tragic fate.

\* \* \*

Some of your readers may remember that at various times I have drawn attention to the altered conditions, compared with former years, that singers, especially in opera, have to face when they have to sing over and against a tremendous orchestra, which is almost three times as strong as it used to be in the days that we old-timers remember.

As Schumann-Heink recently said, with regard to her appearance in Strauss's

"Elektra": "Just fancy having to sing against one hundred and twenty-five musicians, all playing *fff*!"

An instance of this was given the other night during the performance of "Tristan und Isolde," when Toscanini conducted and proved to his many friends and admirers that he is cosmopolitan in his musical tastes and as devoted to the music of Wagner as he is to all else that is good in music. But as it was said of Gladstone once that he was "intoxicated with the exuberance of his own verbosity," so our energetic Italian conductor is sometimes carried away by the sonority of his own climaxes, and evidently must forget all about the singers; or, if he does remember their existence, must have a wholly inadequate impression as to the volume of sound which his orchestra can produce under his direction, and which completely drowns the singers.

When you have Carl Burrian as *Tristan*, Gadski as *Isolde* and Louise Homer as *Brangäne*, you certainly have three singers whose combined vocal powers are about as strong, from a purely physical point of view, as it is possible to secure. Yet in one of the climaxes they were simply inaudible, and appeared like so many voiceless puppets on the stage.

On this point we have excellent testimony as to what Wagner desired from the pen of the great composer himself, who laid it down very clearly that it would never be with his consent that the orchestra should overpower the singers, but that, on the contrary, there should always be that nice balance, that adjustment which would present the music which he had given to the singers as well as the music which he had given to the orchestra.

\* \* \*

Some of the critics, I notice, have taken up the poor house which greeted Caruso the other night in "Traviata" as a possible sign that his popularity is waning. My own judgment is that they have entirely mistaken the situation.

In the first place, when Caruso sang in "Traviata" it was on a Saturday night, which is not a fashionable night, and, furthermore, it happened that this particular Saturday night followed Thanksgiving Thursday, so that many people were out of town for the holidays. Finally, however, we must not forget that the public, while it loves to hear Caruso sing, prefers him in certain operas to others, and in "Traviata" the tenor does not shine to particular advantage. The principal effects, vocal as well as dramatic, are with the prima donna.

I would not have brought the subject up except that it illustrates one of the unfortunate phases of a popular tenor's career, namely, the avidity with which some people take hold of any little incident to prove that he is no longer what he was, either with regard to his voice or with regard to his popularity.

These things are justly irritating to an artist, and naturally incline him to look with scant favor upon anything that is written about him, whether it be in praise or blame.

\* \* \*

*Apropos* of Caruso, and as showing how careful he is of even small things, let me say that the other morning when I happened into the studio of Aimé Dupont, one of our most prominent and artistic photographers, who should I see in there, seated at a table fixing up one of his own photographs, but the great tenor himself, hard at work with brush and color.

"Ah!" said he, "you see me at work—working for MUSICAL AMERICA, fixing a picture for the paper!"

So when you present a fine portrait of Enrico Caruso, with his autograph, your readers may have the satisfaction of knowing that the distinguished tenor himself "fixed it up"—especially the beard—to suit his own ideas as to how it should look.

During our conversation I referred to the fact that one of the Italian papers in New York had taken up with considerable spirit an editorial you had in a recent issue with regard to the action of a certain class of Italians at the opera, who are ready at any time to stop the action by insisting upon an artist repeating some favorite air, and how they will even applaud in the middle of an aria or duo or concerted piece.

I referred the matter to Caruso personally, and asked him whether you were not right in stating that during the production of "Otello," when the claque had vocifer-

ously redemanded an encore of his beautiful singing of the aria, "Cielo e mar," he had not supported the conductor, Toscanini, in his refusal, and whether that was not his view of the case, that encores given in that way were detrimental to the general artistic effect of the performance.

Caruso's reply was: "It was so. You are exactly right."

So here we have the greatest of tenors on record as being opposed to encores in the middle of an opera, and in sustaining the action of Signor Toscanini in refusing to permit them. It isn't to be so in the olden days, when a tenor would give encores to anything that was encored, and often on provocation of very slight applause.

\* \* \*

Henry Miller, the actor-manager, who is proud of the fact that he won his place in the front rank of the dramatic world from the lowly position of carrying a spear among the supernumeraries when he started, has exploited himself, in interviews on his return from Europe recently, with regard to the millionaires and their effort to do something for dramatic as well as musical art through the opening of the New Theater.

Mr. Miller is disposed to be not only sarcastic with regard to the millionaires, but to consider their entrance into the field as an offensive intrusion of men who have no real sympathy with art in any form, and who only desire to seek the notoriety which otherwise they would miss.

In the first place, it is but just to the many gentlemen who have interested themselves in the New Theater to say that many of them have been noted patrons of the drama, and especially of the opera, for many years. So that their appearance as stockholders of the New Theater is nothing particularly new, except that probably it involved more money. And, further, I would remind Mr. Miller that if he will take the pains to read something of the story of literature, of music, of art, of painting, of poetry, of the drama, he will discover that had it not been for the patronage of the wealthy, of the nobility, centuries ago as well as to-day, we should not have those enduring works which have contributed to the pleasure as well as the uplift of mankind. In all times and in all ages wealthy men of culture and brains—sometimes, of course, with the desire of getting some reflected glory—have been patrons of the painter, the composer, the singer, the writer and the scientist.

Let us not look the gift horse in the teeth, as the old proverb goes.

\* \* \*

I think it would be a good thing if, instead of the occasional letters of protest which they print concerning the hat nuisance, the newspapers would assign a certain department to this subject, possibly on the front page, and have a continual symposium by the great and influential men of the day until a radical change of conditions should be brought about.

I sat at a Damrosch concert myself yesterday, at the New Theater, and heard Joseph Malkin play the cello. What I saw was an enormous eclipse, from the left limb of which projected half of a double-bass player, and from the right limb the back of a trombonist. This made me sympathize with *Wrangler*, who, in a letter to the New York *Evening Sun*, wrote the following paragraph:

"To-day, at the Rachmaninoff concert, I sat directly behind a two-foot clothes-basket effect worn by a boarding school miss, and just in front of her was seated a woman who sported about \$50 worth of plumes on an umbrella-like structure that would have shamed a Hottentot chieftain. It is said that Rachmaninoff played. Certainly somebody played, for I heard it."

It is against my principles to write such a mere squib on the subject as this. One of these days I will give you a profitable dissertation on the philosophy of the hat in the theater.

\* \* \*

"Mary Garden—*Thaïs Trust*." This, I assure you, is the very latest. "So I am called a 'Thaïs Trust,' am I? Well, that is quite an original name, and I fancy I shall keep it," says Mary.

It is not to be understood that Mary is making a row at the opera house, or having any trouble with the management. She will not stoop to discuss contracts with every "obscure singer" or those who are not

obscure, just because *they* want a discussion—not she. Carmen Melis has been trying to induce Mr. Hammerstein to allow her to sing the rôle, which she says she created in Rome and won the approval of Massenet himself. Mary does not want a discussion or a disturbance of any kind; not at all. She merely says, according to the *American*, "Let anybody try to sing *Thaïs* here! Just let them try!" What I am afraid of after this is that nobody will try. I should hate to miss the fun.

The New York *American*, which tells of these threatening troubles, uses them for a text on which to hang all of the pending operatic rows. For, of course, no well-conducted opera house can exist without a fine crop of clashes and rumpuses. But all the other affairs pale in the face of any disturbance touching "Mary Garden, the *Thaïs Trust*."

\* \* \*

Clara Butt is a singer with a fine contralto voice. She has many friends in this country and abroad. I see you published the announcement to the effect that her husband, disliking the review of one of her performances by a critic of a prominent London paper, waited for the gentleman till he came into the lobby of a concert hall and then boxed his ears.

This, of course, while it may have assuaged the feelings of the lady's husband, is a very poor way of educating the critic, for the reason that if the critic's hearing was at fault in estimating the value of the lady's singing it could not be improved by making a savage assault on his eardrums.

It is to be presumed that the lady's husband was probably reduced to the position where he had to do something to earn his salary, which is understood to be derived from his wife. Possibly, too, he was not oblivious to the fact that his action might produce more publicity through the press than any amount of paid advertising could possibly secure—though it might land him in a police court, for in England they settle these matters somewhat differently to the way they do in this country.

The position of the musical critic in these days is no sinecure. He is expected to attend a multitude of performances. I understand that in Berlin, for instance, there are something like 1,200 concerts of the better class given in a single season, and we know what it is in this city. His duties would drive an ordinary man insane in a season. Think of what the critic is expected to do, even though he has assistants, over whom he must exercise a certain amount of supervision! It is to me wonderful that our musical critics maintain themselves alive, especially on the salaries some of them are understood to receive.

I long ago determined that whenever a musical critic should shuffle off this mortal coil and descend to those regions where I am popularly supposed to reign, I would endeavor to select the coolest possible corner for him as some mitigation for the hell he had had on earth!

Your  
MEPHISTO.

## ENRICO CARUSO

With this issue, MUSICAL AMERICA presents the fourth of its series of art supplements in the shape of a portrait of Enrico Caruso as he appears in the rôle of *Vasco de Gama*, in "L'Africaine." The portrait not only bears the great tenor's autograph, but enjoys the peculiar distinction of having been touched up and prepared especially for MUSICAL AMERICA by Signor Caruso himself.

This season Signor Caruso has shown that his voice is in as fine condition as ever, while he himself has gained as an artist, if that were possible.

Among the many reasons for Signor Caruso's popularity is his personal amiability, which shows itself in a thousand ways all the time, in kindly actions to his fellow-artists and by a most lavish generosity whenever any worthy appeal is made to him. Probably no tenor in a generation has won such a large place in the affections of the music-loving public as Enrico Caruso.

## Wiesbaden Tenor for Metropolitan

WIESBADEN, GERMANY, Dec. 5.—Hensel, the leading Wagnerian tenor of the Wiesbaden Court Opera, has been engaged by Andreas Dippel for the Metropolitan for three years.



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## OLITZKA AND CONSTANTINO TRIUMPH

Fine Performance of "Aida" at the Boston Opera House—Jane Noria Wins Favor in "Faust"

BOSTON, Dec. 6.—There have been several new offerings at the opera house. On Monday afternoon Isadora Duncan danced much of the music of Gluck's "Iphigenia in Aulis" with the assistance of the opera house orchestra, Arturo Luzzatti conducting, Viola Davenport and Anna Roberts singing two of the airs. On this memorable occasion Gluck's music was heard for the first time in this city with such accessories, and the experiment was more than a success.

In the evening Florencio Constantino appeared as *Rhadames*, and Rosa Olitzka made her first appearance this season in Boston, as *Amneris*, in "Aida." No production of this opera by the Boston company has had such vitality. Mme. Olitzka was nothing if not sincere. Not a phrase or a gesture was a matter of routine. The singer acted up to the best that was in her every moment, and in the last act she rose to a surprising dramatic height. Of her voice the *Globe* critic writes: "Her rich contralto has a resonance in the lower register that is vibrant and impressive, and the upper tones are generally melodic."

Mr. Constantino's finished and brilliant singing of *Rhadames* was more than a pleasure—it was a relief. It was good to hear the tenor and the soprano—Mme. Boninsegna—ride up over the heavy ensemble in the processional scene in the fine old-fashioned way.

"La Traviata" was given for the first time this season on Wednesday, the 2d, with this cast: *Violetta*, Miss Lipkowska; *Flora*, Mildred Rogers; *Annina*, Elvira Leveroni; *Alfredo*, Paul Bourrillon; *Germon senior*, Raymond Boulogne; *Gastone*, Ernesto Giaccone; *Duphol*, Attilio Pulcini; *D'Obigny*, George Dunstan; *Doctor Grenville*, Giuseppe Perini; *Joseph*, C. Stroesco.

Miss Lipkowska pleased by her simple and charming, if somewhat incongruously unsophisticated impersonation. She sang the "Sempre libera" with virtuosity and sureness, but she was most successful in more sustained passages. She was not heard to great advantage, for she was not in the best of condition, and as an example of the perversity of animate operatic management, Miss Lipkowska was obliged to appear the very next night as *Gilda* in "Rigoletto." However, Mr. Bourrillon was the politest of *Alfredo's*. One almost pitied, instead of envied, him, away from his mama, in the clutches of a delicious woman. Mr. Boulogne was a stolid papa. Miss Rogers did no harm as *Flora*.

On Friday evening Wallace Goodrich conducted for the first time at the opera house, when "Faust" was mounted, with Messrs. Bourrillon, Nivette, Boulogne, Vanni, the Misses Noria, Freeman and Rogers. This performance was creditable from the beginning to the end, and was followed with delight. One might discuss the vitality of *Faust* as seen and heard today as one might discuss the age of a lady well past thirty. Undesirable, unprofitable discussions!

Mme. Noria, who has a substantial local following, won a notable success, both by her charming personality and her vocal attainments. Miss Freeman was very successful as *Siebel*. Mr. Nivette's *Mephisto* was refreshing by reason of the finish of his diction, the continence of his singing and acting. The modern drama portrays the devil as arising from his depths and coming out of a plain chair in a drawing-room. Mr. Nivette was a credible devil. He was subtle, gentlemanly, malicious, Faust's dark angel, counseling him from within, to the undoing of the pliable *Marquise* and her luckless, well-meaning brother.

The special features of this performance were the conducting of Mr. Goodrich and the magnificent singing of the chorus. The orchestra played with unprecedented euphony and balance of tone. One realized that even in these days Gounod's orchestration is not lacking in taste and beauty.

### Loud Talking Halts Opera

LONDON, Dec. 6.—The performance of Joseph Holbrooke's opera, "Pierrot and Pierrette," at His Majesty's Theater, under the auspices of the Afternoon Theater, was interrupted by a remarkable incident. So loud and insistent was the conversation among the audience during the overture that Mr. Holbrooke, who was conducting, abruptly stopped the performance, read a book for five minutes and then appealed to the audience to cease. The performance was then allowed to proceed.

This orchestra had never sounded so before. There could have been more sweep and occasionally a singer could have had a little more latitude, but as a whole it was the nearest approach, thus far, to the orchestral ideals of the company. As for the chorus, it may seem a fuss made over a very trivial thing to relate that the soldiers' song had to be repeated, and that the audience almost shouted its applause. I have never heard this chorus given so lustily, with such splendor and brilliancy of tone. On Saturday night more than one débutante made his or her appearance. In "Cavalleria Rusticana" Elena Kermes sang as *Santuzza*. She displayed a voice of body, range and brilliancy, though she has

the parts possible in the Mozart Cycle which I am about to conduct. You may always depend upon my confidence in you.

"In sincerest admiration,  
"HANS VON BüLOW."

Later the young singer became a protege of the great conductor, and in her poverty was a weekly dinner guest with his family. With this great authority she studied Mozart, and especially the "Vitellia" aria from the opera "Titus." To him and to Johannes Brahms, his devoted friend, she is greatly indebted for much assistance, advice and instruction, but above all for the confidence they felt in her future.

### JANE NORIA SUCCEEDS FARRAR IN "WERTHER"

Proves a Most Engaging Heroine in Massenet's Opera, Triumphing Over an Attack of Tonsilitis

Jane Noria's appearance in the rôle of *Charlotte*, the heroine of Massenet's "Werther," was the distinguishing feature of the repetition of that opera at the New Theater Wednesday, December 1. The Metropolitan's new American prima donna challenged comparison with Geraldine Farrar, whom she succeeded in the rôle, and, despite an attack of tonsilitis, acquitted herself with great credit by a performance that was in all ways artistic. Her voice was pure and sweet, notwithstanding the handicap, and her phrasing was notably excellent. Her acting possessed grace, dignity, charm and sincere feeling, and her deliciously feminine personality and beauty of face made their inevitable appeal to the audience.

The company included Alma Gluck, Edmond Clément and others of the regular cast. Mr. Tango's conducting may be charitably passed over in silence.

### HENRY W. SAVAGE HOME

He Is Going to Produce a Viennese Comedy About a Composer

Henry W. Savage arrived in New York Saturday, after two months combining business and pleasure in Europe. He announced that he had secured three new dramatic productions, one a Viennese comedy called "The Great Name," written by Victor Leon, of "Merry Widow" fame.

"The Viennese comedy is not a musical work," said Mr. Savage, "although it has some unique musical features as incidents. Its theme is the disgust felt by a popular composer for the operetta that has brought him fame and fortune. The airs haunt the poor man until he is ready to do almost anything to avoid hearing them."

"My next musical play will be by an American composer. This does not mean that I have lost faith in the Viennese composers, but I find that they are writing more than is wise."

"In addition to these three new pieces I have in preparation 'Sweet Gillette,' a musical comedy, with score by Gustav Luders, composer of 'The Prince of Pilsen,' besides several other pieces."

### AT THE ARTISTIC ZENITH

Heinrich Gebhard, Boston Pianist, Has Advanced to Summit of His Profession

Heinrich Gebhard, the Boston pianist, through his exquisite masterly art, has won recognition in his own country and is deservedly finding his level at the very top of his profession. Much gratification has been expressed that this sterling artist has been so appreciated and has proved an exception to the rule that a prophet is not without honor save in his own country.

Mr. Gebhard will be heard this season with the Boston Symphony Orchestra, with the New York Symphony Orchestra, Walter Damrosch, conductor; with the Theodore Thomas Chicago Orchestra, with the Pittsburgh Orchestra, Emil Paul, conductor; in recital with the Kneisel Quartet, and other organizations.

Among other works which he will play will be the "Pagan Poem," that remarkably beautiful composition of Ch. Martin Loeffler, in which there is a surpassingly fine piano part.

### Providence Schubert Club Meeting

PROVIDENCE, R. I., Dec. 6.—On Thursday morning the Schubert Club held its third meeting of the season. At the close of the business meeting Mary Cullen read papers upon Alexander Dargomizsky and Alexander Seroff, who with Dütsch finish the group of Russian composers forming the lyrical school. Mrs. J. Hope Arnold's paper discussed on "Strength, Vitality, Restraint, and Refinement," four important qualities of architecture as well as essentials in music. A general discussion followed each paper, after which Harriet Lyon recited the usual current musical events.

## BLOOMFIELD-ZEISLER IN CHICAGO RECITAL

Pianist Warmly Received at Annual Appearance in Her Home City

CHICAGO, Dec. 6.—Fannie Bloomfield-Zeisler, Chicago's most widely known pianist, gave her annual recital yesterday afternoon in Orchestra Hall, and revealed her virtuosity in a wide range of standard selections with a fire and quality that delighted and interested her following, loyal as ever and enthusiastic to a degree. The floral gifts were numerous and imposing, and Sergei Rachmaninoff, the famous Russian pianist, was one of her distinguished approvers.

The afternoon was opened with Brahms's Rhapsody, op. 79, given by request, and succeeded by Beethoven's Minuet in E Flat Major, played with classic precision. Following came the Chorus of Dancing Dervishes from "The Ruins of Athens," the brilliant piano transcription by Saint-Saëns, which was revealed in the finest style of the Bloomfield-Zeisler art. The succeeding number, "The Turkish March," transcribed by Rubinstein, had the nobility of movement and the Oriental charm of color so tonally rich that it was immediately and enthusiastically recalled. The Variations Serieuses, op. 54, of Mendelssohn, were equally happy in the poetic sense, and won a response in Mendelssohn's "Spring Song." The reading of Chopin's Sonata, op. 35, trying as it was, impressed her audience, and she was recalled several times, eventually giving Chopin's Valse in D Flat in striking contrast to its predecessor. Striking among the novelties she presented was a charming Menuet, No. 2, op. 9, by a brilliant local composer, Heniot Levy, played with the care that distinguished her work. Among other selections was the Grieg Ballade, op. 24; Schuett's Gavotte, dedicated to Mrs. Zeisler; selections from Moszkowski's Fantasias, op. 62, and the afternoon had a thrilling, telling and dashing finale in Schubert's Military March. C. E. N.

### WILL TEACH GREEK THEORY

Isidora Duncan's Brother Arrives to Demonstrate Ancient Music

PHILADELPHIA, Dec. 7.—Bare-legged and bare-headed, Raymond Duncan, his wife and their son, Menalkas Duncan, arrived in America on the *Friesland* yesterday. All were clad in costumes fashioned and made by themselves after the mode of the Greeks of Biblical times, and wore nothing on their feet save sandals. They attracted widespread attention.

Mr. Duncan is a brother of Isidora Duncan, the exponent of classic dances. For the last seven years he has lived in Greece, studying the music of the ancients. He contends that the music of all peoples conforms to the theoretic construction and musical laws as taught in Greece in ancient and modern times. He has come to this country to teach and demonstrate the Hellenic theory.

### Fritzi Scheff Stops Train for Bath

EL PASO, TEX., Dec. 6.—Fritzi Scheff stopped one of the Harriman passenger trains in the heart of the Arizona desert while she took a bath. The train was running fast and rocking a good deal, so that when the singer attempted her morning ablution the water insisted on hitting the ceiling of her private car. The conductor was notified and stopped his train on the first siding, with the result that the entire running schedule had to be rearranged.

## PHILLIP COUDERT SCHOOL OF SINGING

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Mme. Rosa Olitzka, Who Made Her Début with the Boston Opera Company

yet to gain necessary routine and general artistic maturity. But the future should hold something for her. Lorenzo Ogerro was the *Turiddu*. It is a fact that he was applauded. In "I Pagliacci" Christian Hansen was the *Canio*. His tones either rang out above the orchestra or they didn't. Often they didn't. Miss Elfriede Schroeder, daughter of the famous cellist, appeared as *Nedda*. At present she would appear to better advantage in a part which demands less voice. Giuseppe Picco was the *Clown*. Attilio Pulcini sang the lines of *Silvio*. He was there to sing them, and he didn't go away until he had sung them. What is the great virtue of a postage-stamp? That it sticks. Mr. Pulcini held his ground, and stuck. He seemed to fear no man or woman, including *Canio* and his charming wife, for Miss Schroeder was indeed charming. Mr. Luzzatti gave way more than he need have done to the young singers. Such material should be kept right in hand.

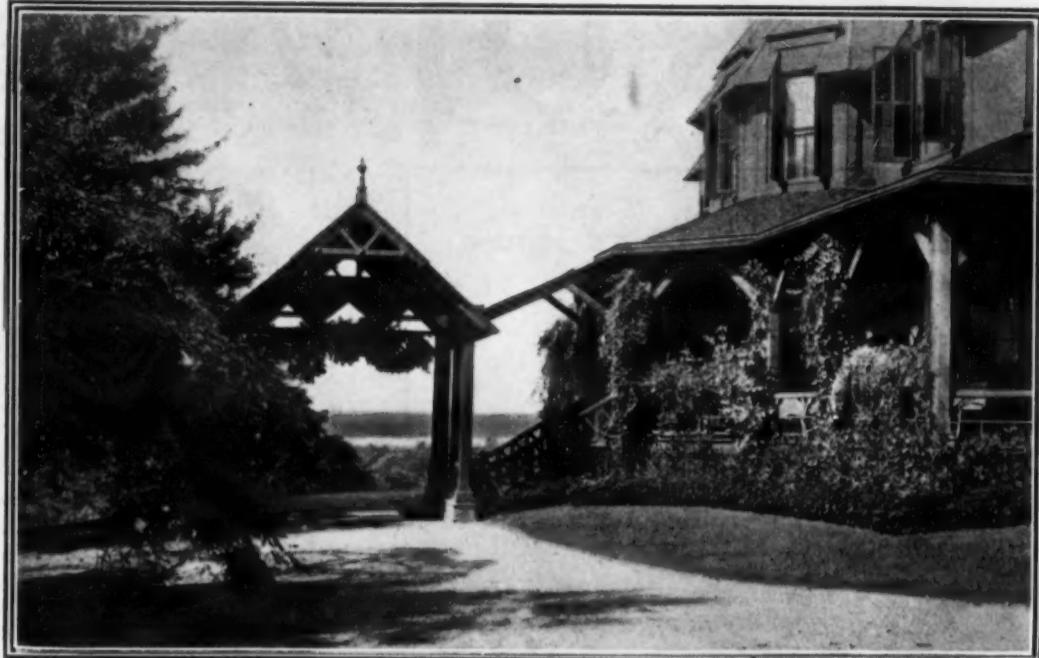
At the Sunday night concert Mmes. Olitzka and Boninsegna, also Monsieur Bourrillon, were the officiating artists. O. D.

### An Episode in Schumann-Heink's Career

During Mme. Schumann-Heink's struggles for a proper place in the ensemble of the Hamburg Municipal opera, the public took a hand and addressed open letters to the daily journals demanding for Frau Heink better rôles than had been allotted her and more commensurate with her art. Such an article was cut out by Hans von Bülow and sent to Frau Heink with a letter in which he said:

"Yes. So it is. I shall demand of Director Pollini that he entrust you with all

## ENTRANCE TO MME. NORDICA'S SUBURBAN HOME



The accompanying illustration shows the driveway and entrance to Mme. Lillian Nordica's beautiful home at Ardsley-on-the-Hudson. Mme. Nordica is still maintaining this home, despite her marriage last summer, and at all times when her concert tours permit or when she is engaged at the Metropolitan Opera House, she spends her leisure moments here.

## YOUNG PEOPLE'S SYMPHONY

## Meriden Organization Pleases Audience in Its First Concert

MERIDEN, CONN., Dec. 6.—In the first subscription concert of the Young People's Symphony Orchestra, Frederick B. Hill, conductor, held Wednesday evening at the home of Mrs. Abiram Chamberlain, wife of the former Governor of Connecticut, the youthful musicians performed with much finish and sureness. The major portion of the orchestra is composed of boys and girls not out of their teens. There is a sufficient number of older musicians, however, to provide "ballast" and give confidence to the juvenile players.

Mr. Hill showed good taste in his program for an initial performance. It was all good music but not so excessively brilliant and difficult as to overtax the ability of his players.

The first number was Haydn's Symphony in G Major, and the four movements were executed in finished style. A group of three songs was sung by Bessie Ives, who was very cordially received. She possesses an attractive light soprano.

A violin solo, "Scene from the Czardas," Hubay, played by Ralph Uniacke, was greatly enjoyed. This youthful musician is a pupil of Franz Milcke, and reflects the excellent methods of his instructor.

The Peer Gynt suite is always a joy, and to many the most satisfying work done by the orchestra was in "The Death of Ase." "Anitra's Dance" was well interpreted though not quite so smoothly executed. The last number, an overture by Suppe, was played with spirit.

The make-up of the orchestra is as follows: Frederick Byron Hill, conductor; first violins, Ralph Uniacke, concertmaster; A. R. Chamberlain, Mrs. F. C. Borst, George W. Samson, Mary Lee Rockwell, Olive Richards, Beulah Pinks; second violins, Ida Haas, Elliott Savage, Flavia Bloxham, Marsden Brooks, Marjorie Hinsdale, Ruth White, Everest Rockwell; violas, A. P. Hirschfeld, H. H. Bradford; cellos, A. H. Brooks, George Bannister, Floyd Warner, Wenzel Kubelka; basses, A. Heck, E. J. Markel; piano, Louise Brooks. W. E. C.

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## Presidents' Wives Inspiration of Flora Wilson

It is an unusual thing for a singer to find the wives of Presidents of the United States personally interested in her voice, but such is the good fortune of Flora Wilson, who is now on an extensive tour of the Middle West, under her own management. The soprano's father, James Wilson, has been Secretary of Agriculture ever since the department was organized. As a daughter of a Cabinet officer, Miss Wilson's position in Washington brought her

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in close touch with Mrs. McKinley, and from her she received her first encouragement. But it was Mrs. Roosevelt who inspired Miss Wilson to go to Paris to study and take up music as a profession. Mrs. Roosevelt considered Miss Wilson's abilities so striking that it would be unfair to allow them to go uncultivated, and Miss Wilson went to Paris, there to study for five years with Jean de Reszke. Mrs. Taft has been a friend of Miss Wilson for almost as long as Mrs. Roosevelt. A telegram from the President's wife was one of the first received by Miss Wilson at her opening concert in Des Moines.—*New York Telegraph*.

## LA LOIE AT METROPOLITAN

## Her Dances with Girl Pupils Cordially Received

That New York was glad to see Loie Fuller again after ten years' absence was evidenced Tuesday afternoon when she and her "muses" held forth at the Metropolitan Opera House. The audience greeted the famous dancer and her pupils with great cordiality. The training of La Loie was apparent in the work of all the dancers, chief of whom were Irene Sanden, Gertude von Axen, Thamara de Swirsky, Orchidé and Rita Sacchetto.

Miss Fuller appeared in but two numbers, the "Ave Maria," the introductory tableau, and the concluding "Ballet of Light." Her pupils, dancing to the music of the Metropolitan Opera House Orchestra, under Max Bendix, endeavored to interpret Beethoven, Mozart and Chopin. In most of the performances there was an abundance of color and considerable temperamental fire, particularly in the case of Miss Sacchetto's dance to the music of Chopin's "Tarentelle." The dancers appeared in Grecian attire, much like that worn by Isadora Duncan, and quite as gauzy in material.

## DAVID S. DAVIS'S RECITAL

## Basso Makes His First New York Appearance in Mendelssohn Hall.

David S. Davis, a young basso, made his first appearance in this city at Mendelssohn Hall on Friday afternoon of last week. His program was marked by diversity, consisting as it did of songs by Handel, Scarlatti, Mozart, Beethoven, Schubert, Franz, Brahms, Godard, Massenet and others. Judging from the character of the applause, his work created an excellent impression on his hearers.

His voice seems to be rather a low baritone than a true bass, and is of good size and quality, fortunately free from all traces of tremolo. His work betrays inexperience with the routine of the concert stage, but time should eradicate this shortcoming. Mr. Davis would also do well to acquire a more authoritative style and a more distinct enunciation.

Max Herzberg played the accompaniments with much taste and discretion.

## AMBASSADOR AS AN ANCHOR

## Baron Rosen Holds Down Ship's Piano While Frederick Hoffmann Plays

In the ship's concert aboard the *Kronprinzessin Cecilie*, which arrived in New York December 1, the star performer was Frederick Hoffmann, son of F. W. Hoffmann, of Albany. After two years of study in New York, Paris and Berlin, Mr. Hoffmann has been singing as a high baritone in France, and is scheduled to appear at the Paris Opéra next season. He was recently heard in imperial concerts in Dresden and Berlin, and is returning to his home for recreation.

An amusing incident of Mr. Hoffmann's performance was furnished by the behavior of the piano, which displayed an inclination to slide across the music room under the motion of the sea. Baron Rosen, Russian ambassador to the United States, was chairman of the concert, and in his official capacity, served as an anchor to the piano, holding it in place by main strength. The concert was a notable success.

## Edwin Grassé's Recital

Edwin Grassé, who was for some years a pupil of César Thomson at Brussels, and whom Joachim enthusiastically endorsed at his first hearing, was scheduled to give a recital at Mendelssohn Hall on the afternoon of Thursday, December 9. In addition to several numbers that are seldom, if ever, heard here, Mr. Grassé's program included the Joachim arrangement of

Brahms's Hungarian Dance. Joachim himself cordially approved Mr. Grassé's rendition of this difficult setting, saying that it was pleasing to hear another's conception of his own work, and refusing to criticise or suggest any amendment in young Grassé's interpretation.

The program closes with a group of three numbers, these being Edwin Grassé's own compositions, as yet unpublished. They have been played by the *Manuscript Society*, and Maud Powell is paying the young composer a charming compliment by playing his "Wellenspiel"—one of this group—as an encore number in her recitals on tour.

## Lawrence's "Most Artistic Concert"

LAWRENCE, KAN., Nov. 23.—Frieda Landendorff's concert here last night was the most artistic Lawrence has ever heard. She held her audience spellbound throughout her recital by the magic of her beautiful mezzo-soprano.

Louise Grandjean, the Paris Opéra soprano, has been appointed teacher of singing at the Conservatoire, to take the place of Rose Caron, who has retired.

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## LAST YEAR'S GREAT SUCCESS WITH THE

**BOSTON SYMPHONY**

CHICKERING PIANO

# NICOLA ZEROLA

## PRESS COMMENTS NEW YORK

At the Manhattan Opera House last night "Il Trovatore" was sung for the first time this season. Mr. Zerola singing the rôle of Manrico for the first time in America. The tenor was quite composed. There were no detectives in the galleries, as on the first night he sang there, to quell the ambitions of any Camorra, and if there was a Black Hand in the house it was busy applauding. The tenor's high notes aroused the audience to enthusiasm, and the "Di quella pira" aria had to be sung all over again.—"New York Herald."

After his appearance last night as Manrico in "Trovatore," which received its first presentation of the season at the Manhattan Opera House, there can be no doubt that Nicola Zerola is a sensation. He sang two high Cs in the "Di Quella Pira" air, which were extraordinary in their brilliancy, and he walked down to the footlights while he held them. In his repetition of the air he sang the high notes three times. This tenor seems destined for a great popular success on account of his ability to sustain high notes, if nothing else.—"New York Times."

Zerola, the tenor whom Mr. Hammerstein has taken from the Italian Opera Company at the Academy of Music, impersonated Manrico in "Trovatore" at the Manhattan Opera House on Saturday night and aroused the house to frenzied applause by his emission and sustaining of the final note in "Di quella pira." As an exhibition of lung power it will remain memorable. Nothing like it has been heard here since Tamagno sang.—"New York World."

Signor Zerola, on Saturday night, in "Il Trovatore," which was then presented for the first time this season at the Manhattan Opera House, set off a series of vocal pyrotechnics, especially in that old warhorse of his particular genre, "De quella pira." The way in which he hurtled out his high Cs, particularly on his encore, recalled the palmy days of Tamagno, and it may be ventured that in quieter times this tenor is going to make his impress on the operatic life of the coming season.—"New York Evening Post."

Hearing him for the first time, and without any knowledge of his possible limitations in other rôles, I found Zerola a capital Canio; fervid, full-voiced and sonorous, and singing in excellent style. He sang the "Ridi Pagliacci" with so much fervor, passion and beautiful singing tone that he had to repeat it amid vociferous applause, and phrased it better the second time than the first.—Reginald de Koven, in "The World."

Signor Zerola, the tenor, sang the "Celeste Aida" well, giving full return to the house in the closing high notes. He has a powerful and pleasant voice, an upper register clear and strong, which resounded through the balconies to the huge satisfaction of his hearers. Signor Zerola was evidently much at home as Rhadames, for his bearing was martial and confident, and he enjoyed without effort of concealment a hearty reception which grew no less voluminous as the opera progressed.—"New York Evening Post."

## TENOR

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SOLOIST SPARTANBURG, S. C., FESTIVAL, APRIL 15, 1910.



Mr. Zerola has made his reputation in the great opera houses of Europe in the more dramatic rôles of "Otello," "Forza del Destino," "Guglielmo Tell," "Norma," "Sansone et Dalila," "Aida," "Trovatore," "Don Carlos," "Africaine," "Ebrea" and "Ugonotti"—rôles which were written for the great voices of a past epoch.

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## PRESS COMMENTS

### PHILADELPHIA

Of Nicola Zerola it is difficult to speak without indulging in hyperbole. His is a voice full of golden tones and uniformly beautiful throughout. "Celeste Aida" always seems to be the deciding aria in "Aida," and last night Zerola's interpretation of the lines won him an instant recognition which amounted almost to a furore. For a time it seemed as though an encore would be the sole means of reducing the excited audience to order, but after repeated acknowledgment of the applause the orchestra was permitted to proceed. This was only a beginning. Throughout the opera he was a great success vocally, while his dramatic powers are unquestionably of the highest order.—"Philadelphia Record."

Zerola was superb. Much has been claimed for him, and he did not disappoint his expectant audience. "Aida" is an opera that is particularly trying upon the tenor, for at the outset he has the famous aria "Celeste Aida," and only a great tenor can render it, particularly upon his first appearance before a proper audience with proper effect. Zerola sang it as few tenors can sing it, taking his final high C fortissimo without apparent effort. His rendition of this popular number brought him an ovation that lasted for several minutes, and it was richly deserved. He is a pure tenor, with a voice of great power and wide range, singing easily, smoothly, without a marring tremolo, and he is a distinct acquisition to the operatic stage. — "Philadelphia Inquirer."

The Canio of Zerola was a notable interpretation of the tensely emotional rôle. He delivered the famous "Lament" with such manifest sincerity and constraining pathos that the audience demanded by acclaim a repetition of the ravishing measures. When the mimic tragedy on the stage—(a device taken from "Hamlet") was proceeding, and he was called upon to take his part in the drama, he was not less forceful and convincing.—"Philadelphia Public Ledger."

Zerola will again be heard as Rhadames. Few tenors have in a single night attained to such fame as he. His success in this exacting tenor rôle at the initial performance was a most emphatic endorsement of Mr. Hammerstein's statement that he shou'd be accorded an eminent position among modern tenors. It is doubtful if anyone excels him in golden timbre of voice, and it is certain that for power and facility and brilliancy of tone on the high notes, he is without an equal.—"Philadelphia Inquirer."

At the end of this scene her brilliant cavalcade with Zerola's noble voice earned many recalls for the two. Zerola's splendid tenor voice was as rounded and sympathetic as is its wont. His greatest opportunity comes in the third act, where in a succession of beautiful arias he sang with great distinction and effect, receiving an ovation for his magnificent singing of "Di Quella Pira." — "Philadelphia Public Ledger."

## ECHOES OF MUSIC ABROAD

**Early Operas of Wagner and Mozart to Be Revived in Munich at Next Summer's Festivals—An Italian Monk Turns Tenor and Makes Debut in "Il Trovatore"—Massenet's Popularity Proven by Paris Opera Statistics—Tasmania's Undiscovered Critical Genius—King of Denmark Honors American Contralto—At Seventy-eight Germany's Greatest "Lohengrin" Sings Once More in Public**

WHILE his American friends were wetting their appetites for their Thanksgiving turkey, Ernest Schelling was playing Bach's Chromatic Fantasy and the Schumann Fantasy in C Major to a London audience. After these he played a Chopin group and then a Sarabande, a Toccata and "La Soirée dans Grenade," by Debussy; a "Legende," by Paderewski, and Liszt's Tenth Rhapsody.

Two days later Vladimir Cernikoff resurrected a Sonata in A major, by Dr. Arne, for his piano recital. It followed "Les muses dans la forêt," a sixteenth century *rondeau* by Chevalier de Flagny, and immediately preceded Beethoven's "Moonlight" sonata. Liszt's variations on a Theme by Bach, Schumann's "Kinderseinen" and Tschaikowsky's Theme and Variations in F Major also were featured in this helter-skelter program.

Last Thursday saw the début on the concert stage of Sir Herbert Beerbohm Tree's tall, graceful daughter, Viola Tree, who has been in Italy for the past year or two studying for the operatic stage. Her singing the part of Ariel in her father's production of "The Tempest" a few years ago suggested possibilities of a career on the lyric stage at the time. Her London début as a concert singer, when her program number was the "Depuis le Jour" air from Charpentier's "Louise," was framed in the New Symphony Orchestra's third Queen's Hall concert, Landon Ronald conducting.

\* \* \*

A novel element in Munich's Wagner Festival next Summer, the Bayreuth master's early opera, "Die Feen," will be sung for the first time at the Prince Regent's Theater. And that the annual Mozart Festival in the Residence Theater may not be overshadowed in point of historical interest, "Titus" and "Bastien und Bastienne" will find a place in its schedule along with "Don Juan" and "The Marriage of Figaro."

\* \* \*

FROM the monastery to the stage is the latest gap to be bridged by the aesthetic possessor of an emotional tenor voice. At the Politeama, in Genoa, a young monk—or, more properly, an ex-monk—named Francesco Burrioni, has made a somewhat sensational début, pouring forth the cumulated romantic feelings of his two years spent in seclusion in the impassioned music of *Manrico*, in "Il Trovatore."

In the convent of the Franciscans, in Turin, Burrioni had studied singing, and the older monks—who ought to have known better—often flattered him with their praises of his voice. Last month, on his twenty-first birthday, he celebrated mass for the first time. A few days later he suddenly decided that the stage was the life for him. He accordingly left the "monastery," learned the rôle of *Manrico* in a very short time, and, presto! a monk-tenor bursts upon the world. If he had had any sense of the fitness of things he might have made a more gradual and graceful transition by appearing first in "Le Jongleur de Notre Dame," where he would have felt quite at home. A facetious German chronicler thinks that if the monks take to the stage, the nuns won't lag far behind.

\* \* \*

BELATED statistics for the entire year 1908 in the Paris opera world throw illuminating side lights on the present-day preferences of the French music public. The published figures include this time the Isola brothers' activities at the Théâtre Lyrique de la Gaîté, now that the performances there are given by members of the Opéra Comique company, with special singers engaged as guests from time to time.

Massenet tops the list with, in all, 117 performances—88 of "Manon," "Werther,"

"Le Jongleur" and "La Navarraise" at the Opéra Comique, 13 of "Ariane" and "Thaïs" at the Opéra, and 16 of "Cendrillon" and "Le Jongleur" at the Gaîté. Victor Massé fairly disputes first popularity with Massenet, with 110 performances of three works—94 of "Paul et Virginie," "Galathée" and "Les Noces de Jeanette" at the Gaîté, and

16 of the last two mentioned at the Opéra Comique. Delibes had 88 performances—17 of "Lakmé" at the Opéra Comique, 55 of "Lakmé" and "Jean de Nivelle" at the Gaîté, 16 of the ballet, "Coppélia," at the Opéra. Ambroise Thomas stands next, with 4 of "Hamlet" at the Opéra, 9 of "Mignon" at the Comique, 65 of "Mignon" at the Gaîté—in all, 78. Gounod, with 42 "Faust" and "Romeo" evenings at the Opéra, 11 "Mireille" and "Philémon et Baucis" performances at the Comique and 21 repetitions of these two at the Gaîté, had 74 performances.

Puccini's "La Bohème," "Tosca" and "Madama Butterfly" were sung 57 times at the Comique; Wagner's "Götterdämmerung," "Lohengrin," "Tannhäuser," "Tristan," and "Die Walküre" were given 51 times at the Opéra; Bizet had 44 "Carmens" at the Comique; Verdi had 20 "Aidas" and "Rigoletto" at the Opéra, 10 "Traviatas" at the Comique and 11 "Traviatas" at the Gaîté. Donizetti was sung only at the Gaîté, where "Lucia" had 25 mad scenes. Gluck had 19 performances of "Orpheus," "Alceste" and "Iphigénie en Aulide" at the Comique, and the Gaîté 8 of "Orpheus." From this point the figures taper down rather abruptly. What has become of Meyerbeer's erstwhile popularity, that 12 performances of "Les Huguenots" and "Le Prophète" should be his year's allowance?

Of more than passing interest to the New York operagoer are the figures of the more modern works, as, for instance, the 8 performances of "Pelléas et Mélisande" at the Comique, the 15 of "Louise," 15 of Laparra's "La Habanera," 9 of Leroux's "Le Chemineau," 5 of Paul Dukas's "Ariane et Barbe-Bleue," all at the Comique,

This object is to be attained by means of a series of forty symphony concerts on an important scale, given under the auspices of the municipality. The "prima donna conductor" system has been adopted. Manzini and Mascagni head the list of native representatives, while among the distinguished foreigners engaged for a few concerts each are Wassily Safonoff, Michael Balling, Vincent d'Indy, Willem Mengelberg, Sir Edward Elgar and Gustav Mahler. For probably the first time in its history Rome will hear all of the symphonies of Beethoven, Schumann and Brahms in one season.

\* \* \*

W HATEVER may be the status of music culture in British Australasia, the concert tour of Nellie Melba has disclosed the fact that full many a flower of musical criticism is blushing unseen over there and wasting its sweetness on the desert air. It has remained for Tasmania to put to shame the music reviewers of the olden countries.

How, for instance, does this read? "The seductive siren voices to which poor Ulysses succumbed were no more entrancing than those which Melba's audience heard." Or this? "Surely such as it was the music of Olympia to which Cytherea's maids danced while Eros wove the charms of Psyche." According to another chronicler, "her voice thrilled the holiest of holies in man and woman"; also, "she revelled in harmony's tragedy"—whatever that may be. Finally, one inspired genius explains to an applauding public that "to hear Melba in light ballads is to see lightnings in a photograph."

\* \* \*

E UROPEAN consolation for the lower rate of remuneration for artists' services that there obtains as compared with the fees paid here, in what the Germans, especially, like to call Dollarland, takes the form of medals and orders of various kinds. Mrs. Charles Cahier, the American contralto at the Vienna Court Opera, has just completed an extended concert tour through Norway, Sweden and Denmark. In Copenhagen the King of Denmark expressed his appreciation of her singing by presenting her with the gold medal for Arts and Sciences.

\* \* \*

W ITH a general popularity in Germany second only to that of Richard Strauss among the moderns, Composer d'Albert, who keeps Pianist d'Albert in almost monastic seclusion nowadays, can afford to snap his fingers at American indifference toward his "Tiefland" all the more defiantly since the *première* of his new "Izeyl." Barmen followed the Hamburg production within a fortnight, and now Frankfort-on-Main, Königsberg, Coburg and Essen are all to hear the novelty in the near future. A success duplicating that of "Tiefland," which is now far beyond the "two hundredth performance" high-water mark at the Berlin Komische Oper alone, is predicted for "Izeyl."

\* \* \*

T HOUGH New York must content itself with but one *Thaïs*—and manages to get along very well without any "infinite variety"—Paris sees a new one, in addition to the old, every year. Directors Messager and Brousson, whose box-office barometer has invariably registered fine weather when Mary Garden or Lina Cavalieri has sung the rôle, will give Aino Acté an opportunity next February to blot out—if she can—the memory of her predecessors. Besides appearing for the first time in what the French critics consider Massenet's masterpiece, the Finnish soprano will sing a number of her old rôles after making her *rentrée* as Elizabeth in "Tannhäuser."

\* \* \*

O NE of the premature announcements made for the Boston Opera from the other side of the Atlantic concerned the young American soprano, Lillian Grenville. Instead of spending a first season in Boston, she is continuing her career in the South European world of opera, where, in

[Continued on next page.]



PUTNAM GRISWOLD AS "POGNER"

During his five or six years at the Berlin Royal Opera Putnam Griswold, the California basso, has reached the front rank of opera singers in Germany. Like Frances Rose, at the same institution, he is only awaiting the expiration of a long contract to return to America as a member of the Metropolitan's corps of singers. The illustration represents him in one of his best rôles—*Pogner* in "Die Meistersinger."

and the 6 of Bruneau's "L'Attaque du Moulin" at the Gaîté.

\* \* \*

I TALY is so essentially an opera-loving country that one thinks of its concert public as almost as limited numerically as that of France. Its right to be regarded as a music-loving country in the fullest sense of the word has been called in question, consequently, more than once. During the last year or two the largest cities have been giving more attention to the higher forms of music, and now this season a more determined and comprehensive effort than any hitherto is to be made in Rome to extend the horizon of the musical public and deepen its powers of artistic appreciation.

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Lisbon, she has just introduced Messager's "Fortunio" during a successful guest engagement. In January she will go to Genoa, there to create *Mélisande* in the Maeterlinck-Debussy music-drama, and after that she will fill a prolonged engagement at Nice, where she is to sing the principal woman's rôles in Goldmark's "Cricket on the Hearth" and Leoncavallo's "Maia."

WHAT is a mere matter of seventy years to an interpretative artist like Lady Halle? Reappearing with her violin the other evening at the London Classical Society's concert, to join Fanny Davies in Bach's Sonata in G Major and Schumann's Sonata in A Minor, her playing revealed all the vitality of tone and temperament of the Wilma Norman-Neruda of forty years ago, if the memory of a certain London critic can be relied upon.

This violinist has had a public career extending over sixty years. Her first appearance in London was made at the Princess' Theater in 1849. She began her association with the Philharmonic Society in June of that year, playing one of de Beriot's concertos. Twenty years later she returned to London to play again at a Philharmonic Concert. Vieuxtemps, at the expense of much persuasive eloquence, induced her to remain in England until the Winter of that year to lead the quartet at the Monday Popular Concerts given before Christmas. She soon became so popular that the Chappells re-engaged her for each ensuing season. It was last March that Sir Charles Halle's widow completed the prescribed span of life.

EVEN more remarkable than Lady Halle's return to the concert stage was the reappearance in Berlin of a seventy-eight-year-old veteran of the opera stage. The name of Albert Niemann recalls to old-timers the greatest German *Lohengrin* there has been. This former idol of the Wagnerian public emerged from his long retirement, prematurely thrust upon him by an accident, to sing the "Reiterlied" in "Wallenstein's Lager" at the recent Schiller Celebration held at the Royal Theater. The Berliners' demonstration of homage halted the action of the drama for several minutes.

ADA CROSSLEY, the Australian contralto, is carrying on an interesting botanical experiment at her home in St. John's Wood, London, according to her press agent, via M. A. P. She has conceived the idea that there is a close practical connection between the eucalyptus and the voice, and that the well-known evergreen, while efficacious for illnesses of the throat, is also responsible in a great degree for the musical voices of natives where the eucalyptus flourishes.

During her recent tour of Australia the singer selected a few eucalyptus trees and had them sent to England and planted in her London garden, where they have been thriving most satisfactorily. Just what

## COLOGNE ACCLAIMS AMERICAN SINGER

### Robert Kent Parker's Rich Baritone Wins Him Success in Opera

COLOGNE, Nov. 20.—Robert Kent Parker, the American first baritone at the Cologne Opera, is having enormous success at his appearances in this city. Mr. Parker, who is the successor of Clarence Whitehill, another American, in the Cologne Opera, made his débüt there this season early in September as *St. Bris*, in "The Huguenots." After this first performance Dr. Otto Neitzel, the famous critic, wrote: "One of the most beautiful baritone voices that one can find, far or near." The other Cologne critics were equally emphatic in their praise.

After Mr. Parker's appearance as *King Mark* in "Tristan und Isolde," Dr. Neitzel wrote a most flattering critique, ranking him with the greatest baritones of the German stage to-day, and calling his work "absolutely perfect singing." Since Mr. Parker's débüt this Fall he has sung only the biggest rôles, and now has the opera direction and the people of the town from one end to the other solidly for his friends.

His first appearance as *Wotan* in Cologne occurred on November 14, in "Die Walküre." For some time before the performance he had been ill with a severe cold, with the result that there was only time for one piano rehearsal with Otto Lohse, the director; one stage rehearsal with piano, to learn the positions, and one rehearsal with orchestra. On account of the fact that he was just recovering from an illness, Mr. Parker sang these three rehearsals in only half voice, so that at the performance he sang full voice for the first time in several weeks, making his task doubly trying. The part went without a hitch or break of any kind, and at the end he had a real ovation, being called innumerable times before the curtain. In addition, he received two enormous wreaths and a present in money from a wealthy member of Cologne society.

During last September Mr. Parker sang eight times in six rôles which were entirely new to him. These were: *The Minister*, in

Mme. Crossley hopes to accomplish in the interests of science remains to be seen.

J. L. H.

### Choir Leader Elopés with Soprano

JOHNSTOWN, Pa., Dec. 5.—High excitement prevails here concerning the elopement of Mabel Slagel, daughter of the most prominent minister in the city, the Rev. C. D. Slagel, and John H. Leppert, a young married man, who is leader in the church choir, of which Miss Slagel has been first soprano. The elopement fol-



ROBERT KENT PARKER

American Baritone Who Has Achieved Success in Cologne

"Fidelio"; *St. Bris*, in "The Huguenots" (twice); *King Mark*, in "Tristan und Isolde"; *Orest*, in "Elektra" (twice, including the Cologne première); *Lysiart*, in "Euryanthe," and the *Hermit*, in "Der Freischütz." The last rôle Mr. Parker sang because the bass who was to have sung the part was suddenly taken ill.

On November 28 Mr. Parker sings *Wotan* in "Rheingold," and a week later the title rôle in "The Flying Dutchman." He is one of the youngest American singers to score a big success in German opera houses, being now only thirty-one years old. E. H.

lowed the horsewhipping of the Slagel girl by Leppert's wife.

A citizen of Greenwich village died the other day and the funeral in his home was a large affair. The minister arrived late and finding the room crowded, seated himself in a rocking chair, thrust in an inconspicuous corner, to compose his mind for a moment.

Suddenly the strains of "There'll Be a Hot Time in the Old Town To-night" filled the hushed room with clamor. The minister looked up shocked, but the tune banged

on. A member of the family rushed over to the corner where the minister was seated and said in a horrified whisper:

"For heaven's sake, man, get up. You're sitting in the musical chair."

He had chosen an old fashioned musical chair that played its one tune when any one sat in it and which the family supposed had been put in an out-of-the-way place.—*New York Sun*.

### HELEN WALDO'S UNIQUE RECITAL

#### Contralto, in Costume, Tells of Children's Joys and Troubles

The unique Burritt studios witnessed an equally unique song recital on December 3 when Helen Waldo, contralto, sang a program of children's songs in costume.

Not the least charming feature of the recital was the appearance of the singer and her accompanist, William J. Stone, attired as a small girl and her brother. The songs were cleverly joined together by comment on their interesting points, from the standpoint of the child, made by Miss Waldo.

The songs were delightfully new, and displayed in a most sympathetic manner the aspirations of the child, his thoughts about various and most diversified subjects like soldiers, Solomon Grundy and score of other equally fascinating things which grown-ups know too little about. If the more mature folks want to know the workings of the child mind just let them hear Miss Waldo tell about it in these songs.

The program was divided into six groups, and told all about Mother Goose, Soldiers, Animals, about the child's work, about Nature, and last, but most serious of all, about Bed Time. Miss Waldo sang them with excellent style and voice, and, more than that, entered deeply into the child's view of life and its serious problems. The accompanist aided in bringing out the descriptive nature of the piano parts.

The audience, an invited one, contained many children, who listened with unconcealed delight to the singing of their own joys and troubles.

### Free Musical Lectures

Free lectures on musical topics given this week by the Board of Education of New York were scheduled as follows: Sunday evening, Mrs. Franziska Hopf, at No. 216 East 110th street, on Gounod's "Faust"; Monday, Mrs. Jessie A. Colsten, at 107th and Harriam avenues, on "Schubert"; Wednesday, D. G. Mason, at Ninety-second street and Lexington avenue, on "Richard Strauss"; Mrs. G. A. Randegger, at 145th street and Willis avenue, on "Songs of Italy"; Thursday, Mr. and Mrs. W. B. Humphrey, at Hudson and Grove streets, on "Songs of American Indians"; Mrs. Mary E. Cheney, at the Matilda street school, Wakefield, on "Welsh Music"; Saturday, Mr. and Mrs. Barclay Dunham, at Henry and Catharine streets, on "From Schubert to Foote."

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## THURSDAY MUSICAL CONCERT

Minneapolis Organization Entertains  
Trio from Duluth

MINNEAPOLIS, Dec. 4.—The program for the regular fortnightly meeting of the Thursday Musical was the first of the reciprocity programs planned for this season. Faith Helen Rogers, pianist; Alice Sjöslieus, soprano, and Mrs. John Stephenson, accompanist, members of the Duluth Matinée Musical, gave the program before a numerous audience. The program throughout was of high standard and beautifully given.

Miss Rogers has remarkable technical ability, and is especially fine in broad, brilliant effects, though she is by no means lacking in musical feeling. Formerly a pupil of Aus der Ohe, she played her teacher's "Concert Etude" most brilliantly. Also very fine was her performance of the Toccato and Fugue, D Minor, Bach-Tausig. Her other numbers included the Schumann "Sonata in G Minor," "Nocturne in D Flat," Sgambati, and "Humoresque," by Dvorák.

Miss Sjöslieus is a young singer with a beautiful soprano voice and musical temperament. Her style is artistic and she sings with considerable poise and authority for a girl just out of her teens. Her program included "My Heart Ever Faithful," Bach; "Where'er You Walk," Handel; "Widmung," Franz; "Frühlingsnacht," Schumann; "Love's Symphony," Luckstone; "I Know a Bank," Parker, and three Swedish Folk Songs. Mrs. John Stephenson proved a sympathetic accompanist.

The Duluth Trio gave the same program before the Schubert Club of St. Paul on Wednesday.

E. B.

## A MOZART PIANO RECITAL

William A. Wolf, of Lancaster, Pa., Arranges Interesting Program

LANCASTER, PA., Dec. 6.—A piano recital devoted exclusively to the works of Mozart was given by the pupils of William A. Wolf at his studio, No. 214 North Mulberry street, on November 18. The program was opened with a biographical sketch of the composer by the Rev. C. E. Haupt, which was followed by a performance on two pianos of the overture to the "Magic Flute," played by Blanche M. Dinkelberg, Helen M. Wohlsen, Eugene E. Ernst and Horace E. Reichardt. The sonata, op. 61, followed, and was done by Frances F. Harkness.

The Concert Rondo, with a cadenza by Mertke, was rendered by Eugene E. Ernst and the Misses Catherine M. Spicer, Estelle G. Hoover, Frances F. Harkness and Helen M. Wohlsen then gave the Minuet from the Symphony in E Flat and the Minuetto Giojoso in D Flat.

The remaining numbers consisted of the Minuetto, with trio in G, played by Dorothy P. Martin, and the C major concerto by Eugene E. Ernst. The orchestral parts were played on a second piano by Dr. Wolf.

A patriotic concert for the benefit of the Children's Aid Society of Hartford, Conn., was given November 30, under the direction of Dr. Parsons Goodrich. The program was made up of patriotic and military songs and choruses, which were rendered by a mixed chorus of eighty voices, a chorus of one hundred school children, the Hartford Sängerbund male chorus of eighty voices, a double male quartet, and by William J. Marsh, basso soloist, and Charles H. Miner, tenor soloist.

## NEW INDIANAPOLIS ORCHESTRA'S START

## First Concert to Be Given Next Sunday—News of Local Musicians

INDIANAPOLIS, Dec. 4.—The first concert of the Indianapolis Orchestra will be given in Caleb Mills Hall on next Sunday afternoon at 3:30 o'clock, and a lively interest is being manifested by the public and the musicians of the city, as all are anxious to learn what manner of man Victor Ila Clark, the conductor, may be.

Mr. Clark is a very young man to hold such a position, but he enjoys the full faith of his friends, who believe in his ability. He has had an extensive training, having studied abroad under such well-known instructors as Walter Bachmann, of the Royal Opera in Dresden; Richard Burmeister, Oscar Malata, conductor of the Royal Opera in Dresden; and was, several years ago, appointed associate conductor of the Dresden Philharmonic Orchestra, which made a tour of America last Spring. Mr. Clark is also a member of the General Tonkünstler Society of Germany, of which Richard Strauss is president, and many other musical societies of importance.

The program for this concert has not been announced, but will be made up of some of the more popular orchestral suites and overtures, as it is not the intention to present the larger works until the orchestra has had sufficient rehearsals to insure satisfactory results.

On Tuesday evening a most artistic and interesting recital was given in College Hall by members of the faculty of the College of Musical Art. The program was given by Oliver Kiler, violinist, and Louise Griewe, pianist, and they were assisted by Oliver Willard Pierce, president of that institution, and Edwin Iggleman, cellist. The numbers were well chosen, both for musical worth and novelty. The ensemble work throughout was excellent, and the participants received much praise for their work.

The first artist recital of the Matinée Musical took place last Wednesday afternoon when the Rommeiss-Tewksbury Quartet, of Chicago, and Katherine Bauer, violinist, were heard. This quartet includes the following ladies: Mrs. Lucille Stevenson Tewksbury, first soprano; Mrs. Annie Rommeiss Thacker, second soprano; Mrs. Mina Rommeiss Summy, first alto, and Pauline Rommeiss, second alto, whose voices blend in an exceptional ensemble which is doubtless the result of much careful rehearsing. The work of these ladies was thoroughly enjoyed by the large audience which greeted them, and will, from the nature of the comments made by members of the Matinée Musical after the concert, act as a stimulant for renewed efforts along these lines among the local singers connected with this organization.

Their numbers were chosen from among the compositions of F. W. Root, James H. Rogers, Schubert, Brahms, Victor Harris, Olaf Anderson, Arthur Foote and C. B. Hawley. Two of the numbers, "Roses," by Olaf Anderson, and "Gray Twilight," by Arthur Foote, were composed especially for this quartet, and both numbers were enthusiastically received.



VICTOR I. CLARK

Director of the Newly Organized Indianapolis Symphony Orchestra

Miss Bauer, who is one of the city's most gifted violinists, only added to laurels already won by her playing the Symphonie Espagnole by Lalo. In this she was assisted by Mrs. S. L. Kiser, pianist, who should share with her the honors of this number as the piano part presents about as much difficulty as that for the violin.

On Friday evening there occurred a recital by violin pupils of Olive Kiler, and there were several very interesting numbers by some very small violinists. The playing of one little miss, Katherine Clifford, was so well done as to be worthy of especial mention. Her selection was a Concerto in A Minor by Accolay, and her work with this number was unusually clean-cut for a child of her age. Miss Clifford played with much success at one of the programs of the last convention of the Indiana Music Teachers' Association, where she and Merle Gosney, a little girl pianist and a pupil of Cecil Bell, gave a program of more than passing interest.

Emiliano Renaud, of the faculty of the Indianapolis Conservatory of Music, has been engaged as soloist with the St. Louis Symphony Orchestra and will appear with them on Sunday. The following day he will also give a piano recital in Aeolian Hall of that city.

Last Saturday afternoon Sarah T. Meigs, one of the successful pianists and teachers of this city, was heard in recital. Her program included numbers by Bach, Gluck, Haydn, Mendelssohn, Wilson G. Smith, Kroeger, Arensky, Lemmens, MacDowell, Schumann and Chopin. Miss Meigs plays the classics with much taste and an unusual charm, and is particularly successful in her interpretations of them.

Edwin Mills Booth, a young baritone with a very promising voice, recently sang a solo part in Gaul's "Holy City" with the Tabernacle Choral Society and received much praise for his work.

Margaret June Alexander, a young girl who has recently been meeting much favor as a pianist, returned from an engagement in Martinsville, where she was accorded the most flattering criticism of her playing. She has been a pupil of Mrs. Flora M. Hunter, of the Metropolitan School of Music, for a number of years and her recent successes should be a source of much satisfaction to her teacher. G. R. E.

## RACHMANINOFF WITH THOMAS ORCHESTRA

## In the Dual Role of Composer and Director, Visitor Wins a Genuine Ovation

CHICAGO, Dec. 6.—Sergei Rachmaninoff appeared as the star feature at the Theodore Thomas Orchestra concert Friday afternoon in Orchestra Hall, easily demonstrating his capability in this distinguished service. The program was distinctly Russian, in his honor. Mr. Rachmaninoff, after the opening number, Glazounow's overture "Solemnelle," assumed the baton of Director Stock and started the instrumental body with the inaugural movement of his latest work, a symphonic poem inspired by Arnold Boecklin's great painting "The Isle of Death."

To those familiar with one of the greatest modern masterpieces of Germany, the context of its musical transcription was interesting, and the sad and somber color values seemed to sweep up to the wave-worn portals of the rocky isle with an unceasing rhythm, seemingly betokening the source of life that lay beyond the gray circling cliffs tenemented only by shadows of the dead. It was instinct with strength and despite its lack of melodies it had a haunting sense of power that carried conviction to the listener. As the work progressed the lyrical values grew more pronounced, and yet were ever woven in the fabric with the vivid life of the cobalt sea. There was plenty of contrast to give interest to the otherwise insistent air of melancholy that pervaded the work, and no unwavering strength to the climax that was attained with all of the enlistment of an augmented orchestra. It was a work of such accurate registration that it required the closest work of the instrumental body to give its valuation perpetuity of interest.

He appeared the second time as a soloist, playing his piano concerto in C Minor, and showed brilliantly as a performer on par with his gifts as composer. No artist of the current season awakened such enthusiasm. He was recalled time and again, until he finally played his prelude in C Sharp Minor. Instant applause finally brought a bow of acknowledgment from the gentlemen who had retreated from the stage to the privacy of a box. The appearance of Mr. Rachmaninoff in recital will be awaited with interest.

Director Stock resumed command of the orchestra for the finale, Tschaikowsky's Fantasia, "Francesca da Rimini," a soul-searching selection that was given with a verve and virtuosity that were electric in their sweep of surging tone. C. E. N.

William C. Carl, of New York, solo organist at the jubilee celebration in St. Paul's Lutheran Church, Jersey City, December 2, played a brilliant program. Mr. Carl is booked for many engagements throughout the country this season.

An artistic song recital of "Opera Gems" was given by the pupils of Helen Augusta Hayes in the Carnegie Lyceum, New York, November 29. Gertrude Huntley, violinist, played exceedingly well, and many of the other pupils distinguished themselves.

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# FLORENCIO CONSTANTINO'S

**Great Popularity with Boston Audiences Has Never Been More Conclusively Demonstrated Than It Was at His Masterly Performance in "Rigoletto" at the Boston Opera House, November 22, 1909.**

**His "Duke" Presented the Highest Artistic Achievement Vocally and Historically and Was the Climax This Far in the Boston Opera Season.**

**He Repeated His Success in the Part, December 2, 1909, Won Unbounded Approval for His "Turiddu" in "Cavalleria," November 17, 1909, and Made a Wonderful Success in the Widely Different Rôle of "Radames" in "Aida," November 29, 1909.**

In no part, so far as his work has gone here, does Mr. Constantino more excel than in that of the Duke. He has the vocal artistry that can refine the tune of the final scene into a melody and then spin it out of itself into fine filaments of curving and lustrous tone. Mr. Constantino sings it with a fancy, as well as with ornaments, of his own. The grace of his phrases matches the grace of his amorous bearing in the duet with Gilda. The light melody of the Duke's gay song at the beginning of the opera flows in his tones. His voice shapes Verdi's melodies with their breadth and warms them with their lusciousness. The Duke's reverie at the beginning of the third act is Verdi nodding; it is a pitfall for tenors; but if Mr. Constantino does sing it almost as a concert-piece, straight to the audience over the prompter's hood, he makes more of it than do most of his brethren. The voice throughout is indeed Mr. Constantino's in its sensuous charm and delicate fibre, but it is also the seducing, the careless, the aristocratic voice of the Duke of the drama. Romantic fascination is in it at one extreme and light swagger at the other. And the tenor's visible presence enhances these suggestions of voice and song. He has distinction of manner, as well as a costume and a facial disguise that recall portraits of Francis I as his court makes way for him. He justifies Gilda's romancing, and the courtesan surely found him a merry and a liberal companion. Mr. Constantino's Duke is a romantic impersonation endowed with the beguiling speech of Verdi's melodies and the tenor's own artistry of song. No wonder that the men's chorus had a hearty hand. They deserved it in their kind, no whit less than did Mr. Constantino in his. Since the "opening night" the applause has not been so frequent and hearty, while a just discrimination sent it oftenest and gratefully to the tenor.

H. T. P.

Boston Transcript, Nov. 23, 1909.

The Duke is one of Mr. Constantino's best parts. His singing last night was generally delightful in tonal quality, in artistic phrasing and in the wedding of tone to dramatic expression.

Whether he improved "Donna e mobile" by his ornamentation is a question for academic discussion. His ornamentation was well done, and it pleased the audience, so that he was obliged to repeat the second verse. He bore himself gallantly, and this is to be said: When he sang the justly famous air in front of the boozing-ken, he did not sing it as though it were a concert-piece, but as though the melody came to him then and there, as he was thinking over the list of his conquests, speculating as to the sincerity of Maddalena, possibly wondering why Gilda made such a fuss over what was to him, and to many of the noble dames at his court, a trifling matter.

There was no self-consciousness in his delivery of the strophes. It was not as though he said to the audience: "Now comes the song you like. Just watch me!"—Boston Herald, Nov. 23, 1909.

Mr. Constantino again stood forth as a great artist in his rôle of the Duke of Mantua, and his faultless work brought him tremendous applause, most pronounced, perhaps, at the end of "La donna e mobile," and the quartet number in the fourth act, the glory of which Miss Lipkowska, Miss Leveroni and Mr. Baklanoff shared with him.—Boston Globe, Dec. 3, 1909.



Reproduction from Painting of Constantino as the "Duke" by the Distinguished Spanish Artist, Franc Villar

Florencio Constantino was the Duke, the part which he has made peculiarly his own and he sang it with better voice and surer technic than ever before. Right from his first entrance in Act 1, the large audience was with him and insisted upon a repetition of the "Questa o quella," in which the tenor gave the interpolated B flat with easy ringing quality.

But the ever popular "La donna e mobile" was Constantino's triumph of the evening. He has never sung it better; with pure notes, caressing quality of tones and perfect management of voice—particularly in the admirable decrescendo on the G sharp of the word d'accento, and again later as he falls asleep the nuancing is without a flaw, for it was impossible to say where the *voix mixte* ended and the falsetto began.—Boston American, Nov. 23, 1909.

#### CONSTANTINO'S GREAT RÔLE.

Of these three characters who pervade and dominate the opera, Mr. Constantino towered as an artist. This is, indeed, his great rôle. Never before in Boston has he sung with such ravishing beauty of voice and of phrase as he did last evening.

Debonair, distinguished for courtly grace of manner and gallant charm, this artist was a plausible explanation to the eye for Gilda's steadfast infatuation.

Vocally, Mr. Constantino's performance was memorable. His tones were of luscious beauty. They were adroitly colored. They were combined—as in the eagerly awaited "La donna e mobile"—into exquisite, lifting phrases, which he controlled into perfect obedience with the greatest ease.

At the orchestra prelude to the celebrated air, a wave of eager excitement swept over the great audience; then it left them quiet to listen. Mr. Constantino's use of portamento, of the diminishing voice, refining itself to the merest thread of tone, of that abandon and fervor at the prolonged high notes, which add to the supreme glory of this music—in these elements of detail he was consummately satisfying.—Boston Globe, Nov. 23, 1909.

Signor Constantino was easy and nonchalant as the Duke.

He is beginning to be better in the more dramatic work of a tenore robusto than of a lyric "tenore di grazia," but none the less he made his love scenes tell, and in "La donna e mobile" (which was encored) achieved the effect that Verdi wanted. Verdi set enormous store by this song, and, truth to tell, it fits its situation quite as well as the quartet itself. Shakespeare himself used to intensify a dark scene of anguish by very light touches, as witness the levity in the bitter scenes of "King Lear," or in Ophelia's mad scene. And Verdi has done the same with the insouciant wooing of Maddalena during the most tragic scene of his opera.

The light airiness of "La donna e mobile" is like a candle to make the surrounding gloom the blacker. Signor Constantino sang this charmingly and the entire rôle was given by him with full understanding of its strong touches and with commendable vocal effects.—Boston Advertiser, Nov. 23, 1909.

#### CONSTANTINO APPLAUDED.

The rôle of the Duke of Mantua is one of the most successful in Constantino's repertory. Last night the gifted tenor gave more

# ARTISTIC SUCCESS OF CONSTANTINO

In "Aida" and "Cavalleria" as told by the  
*Boston Daily Paper Critics.*

genuine pleasure than on any previous occasion this season. His singing was beautiful from beginning to end. Of course the audience asked for more of the seraphic "La donna e mobile." And hardly had the applause ceased over this than it burst out again when Constantino, Alda, Baklanoff and Elvira Leveroni sang the climactic quartet.—*Boston Journal*, Nov. 23, 1909.

The enthusiastic singing of Constantino possibly stimulated her. Constantino was in fine voice, and his efforts from beginning to end were greatly enjoyed by the audience. Of course there was a demand to hear more and more of "La donna e mobile."—*Boston Journal*, Dec. 3, 1909.

Mr. Constantino was again in good vocal condition, and how many tenors can be relied upon for such artistic performances as are almost invariably his? Of course, "La donna," etc., was repeated.—*Boston Post*, Dec. 3, 1909.

Sig. Constantino sang Radames about two years ago with the San Carlo company at the Majestic Theater under less favorable conditions than at present. The charm and fervor of his singing then were universally conceded.

Last night there were more inducements for displaying his splendid vocal artistry, and that these forces exerted a potent influence was plainly shown by the spirit and verve with which he carried through his portion of the score.

Director Russell has provided such a sumptuous setting in every detail for Verdi's work that the eye is continually gratified with beautiful stage pictures unfolded as the opera progresses. And in the matter of costumes, auxiliaries and other accessories there seemingly is nothing needed to complete a perfect illusion in pageantry representing the era when Radames and Aida became the victims of a brutal custom.

With such surroundings, which were duly appreciated, as usual, by the large audience, there is every incentive for the artist to become a component and harmonious part of the elaborate scheme. And that such was the intent, and in nearly every case the result, made the evening one of pleasure and delight to eye and ear.

From "Celestial Aida," the opening aria for the tenor, up to the farewell duet in the vault Constantino sang with a splendid freedom and beauty of tone and declamatory power. In the Nile scene and closing act he did not spare his voice, but poured forth in opulence his passions in what might be termed a musical torrent.—*Boston Globe*, Nov. 30, 1909.

The occasion was made notable because Mr. Constantino was heard for the first time as Radames.

The chief honors of last night's performance naturally went to Mr. Constantino. His resonant, clear and finely modulated voice was in prime condition and never lost its beauty of tone, however intense its strength and passion became. He was a fine figure of a soldier to look upon, while the dignity and sincerity of his dramatic expression lent distinction to a performance that was otherwise of a high order.—*Boston Herald*, Nov. 30, 1909.

The tenor has the physical presence, the freedom of pose and the largeness of gesture that give illusion to the romantic soldier of Verdi's and his librettist's imaginings. He has the vocal intelligence that respects the contours of Radames' music, while his tones are full of the emotional and the expressive qualities that make it dramatically significant. Almost necessarily, Mr. Constantino seeks bigness of tone for Radames of which he has no need in the lighter parts of Rodolfo or the Duke in "Rigoletto."—*Boston Transcript*, Nov. 30, 1909.

With Florencio Constantino as Radames, a performance of "Aida" that was worthy of the



Photo Copyright by Mishkin

Constantino as Radames, in "Aida"

ambitions and the ideals of the company took place last night at the Opera House.

It is exhilarating to talk of \$3 opera, and the opera company has more than fulfilled its promises in nearly every respect, but a tenor of other than exceptional gifts cannot cope with the part of Radames. By reason of what had gone before, it was doubly a pleasure to listen to Mr. Constantino's finished and brilliant singing last night. Mr. Constantino was brightly costumed—indeed, his costume was the fittingly central point of the procession scene of the second act—and he carried himself uncommonly well. His bearing was authoritative, almost heroic. And, again, it was very pleasurable to hear his ringing tones cut through the massive ensemble.—*Boston Post*, Nov. 30, 1909.

#### CONSTANTINO THE STAR.

He rose to the occasion and gave a superb rendering both of the music and of the dramatic interpretation. His voice was in excellent form and he used it unsparingly, as the part demands.

But it was an exceptional feat and ought not to be repeated—not if we wish to enjoy for a long time to come his Duke in "Rigoletto" and similar rôles.

Like all he does, Constantino's conception

of the character was carefully drawn. He looked the part to the life both in dress and make-up. Altogether it was a remarkable tour de force.—*Boston American*, Nov. 30, 1909.

But there was much to charm the ear as well as to delight the eye. The novelty of the evening was the appearance of Mr. Constantino for the first time this season as Radames. That he was a great improvement over the previous singers in that exacting part goes without saying. His "Celeste Aida" won for him his first honors, but his singing throughout was in his best style, and he acted the part admirably.—*Boston Journal*, Nov. 30, 1909.

"Aida" was again produced successfully at the Boston Opera House last night, with Florencio Constantino as Radames for the first time this season. His singing was a feature, and he was recalled again and again.—*Boston Advertiser*, Nov. 30, 1909.

Mr. Constantino is admirable as Turridu, and the other singers were also at their best. The house was absolutely filled.—*Boston Herald*, Nov. 27, 1909.

"Aida" was again produced successfully at the Boston Opera House last night, with Florencio Constantino as Radames for the first time this season. His singing was a feature, and he was recalled again and again.—*Boston Evening Record*, Nov. 30, 1909.

Mr. Constantino, the Turridu of the performance, and for his first appearance here in the part, held to the ways of song even in the excitements of musical melodrama. He sang the serenade at the beginning of the opera with his familiar exquisiteness of tone and fineness of sustained and elastic vocal design. The drinking-song has seemed often mere operetta music; but Mr. Constantino, by his singing of it, gave it, almost, vocal distinction. There was feeling in plenty in his scene with Santuzza and with his mother, but emotion that in both he made the more significant by the quality of his singing. To a point Mascagni's music can be refined and yet keep its melodic and melodramatic vigor, and at that point Mr. Constantino steadily held himself. He, too, held to a peasant Turridu, the Don Juan of a Sicilian village, vain of his fascinations and impatient of the irritations that they brought him. He kept in all Turridu's interchanges with Santuzza and Lola his little touches of vulgarity, and with intelligent artistic discrimination, let his sincere affection for his mother slough them, in the scene of parting, momentarily away. It was a finely conceived Turridu, and one that now sorted with Mme. Noria's forthright Santuzza and again made foil to it.—*Boston Transcript*, Nov. 18, 1909.

It was one of the most captivating presentations of the popular lyric tragedy given in Boston since the time of the ill-starred tour presided over by Maestro Mascagni himself. Two American singers, Jane Noria and Bettina Freeman, proved worthy associates of Florencio Constantino, who last night was in superlative fettle.

Mr. Constantino was in his excellent voice. His singing of the song in Lola's honor, behind the scenes, prefaced the performance splendidly. It drew enthusiasm to the surface with a rush.—*Boston Journal*, Nov. 18, 1909.

The conception of the part of Turridu by Florencio Constantino shows the work of a conscientious artist who has studied that type of character in the country itself. The brutality of his gestures to Santuzza would tend to rouse the antipathy of an American audience.

#### PICTURE TRUE TO LIFE.

But it must be borne in mind that the common men in the South of Europe rule their women folk by force. The woman likes it. She thinks more of the man if he shows by his violent behavior that he is her master.

Thus Constantino gives a life-like picture, by his walk and manner even in the smallest details, of the Southern European villager, the prize of all the women and the envy of all the men, a braggart and a coward at heart; witness his appeal, "Compare Alfonso," just before the catastrophe, one of M. Constantino's finest bits of interpretation.—*Boston American*, Nov. 18, 1909.

Constantino is a tenor who is growing to great heights, and if he had a trifle more of the intensity of acting which we remember in De Lucia, or which Caruso sometimes attains, he would belong to the front rank of the world. As it was, he presented Turridu very effectively as the self-complacent coxcomb who is unexpectedly thrust into tragic surroundings. His acting was better in the first than the last part of "Cavalleria," but his singing was praiseworthy throughout.—*Boston Advertiser*, Nov. 18, 1909.

Mr. Constantino sang Turridu's music with much effect, and he gave an excellent idea of the village egoist, the strutting cock of the walk.—*Boston Herald*, Nov. 18, 1909.

Mr. Florencio Constantino, as Turridu, in full possession of his vocal power, set the tide of success flowing by his clear enunciation and perfect phrasing of the Sicilians.

The performance of "Cavalleria" marks the first complete step in an era of success in the annals of the Boston Opera House.—*Boston American*, Nov. 18, 1909.

Mr. Constantino was excellent as the handsome braggart Turridu, who swaggered about among women, bullied his companions and feared to meet a strong man.

He sang the serenade beautifully and deserved the applause which greeted his drinking song.—*Boston Globe*, Nov. 18, 1909.

## NEW METROPOLITAN BUILDING PROPOSED

Directors Considering Plan to Sell Present Opera House and Move Up Town

That the sale of the Metropolitan Opera House and the building of a new Metropolitan on the site of the car barns of the Metropolitan Street Railway, between Sixth and Seventh avenues and Fifty and Fifty-first streets, are being seriously considered by the directors of the opera house was made known last week. It is understood that \$5,000,000 is the price asked for the present opera house property, and that the receivers of the Metropolitan Street Railway Company are willing to dispose of the car barn site. Several of the directors of the Metropolitan Opera examined the site and considered it suitable.

Bidding for the present Metropolitan among mercantile houses has been keen since it became known that the property might be placed on the market. The younger of the stockholders are eager to sell, regarding a new opera house as an ultimate necessity for New York and the present building as an expensive luxury. They are opposed by the older stockholders, but it is understood that a majority approve the proposed sale.

It has been argued that, if the car barn site is selected, a large and revenue-producing office and apartment building can be erected on the Seventh avenue front, while the auditorium can be in the middle, with the stage backing up on Sixth avenue, thus giving the architects an opportunity to plan an opera house as large but better proportioned than the Metropolian.

The Metropolitan company has a four years' lease of the opera house, which provides that the company must give the owning corporation at least three years' notice of surrender. It is said that if the present house is sold plans will be immediately laid to erect a new Metropolitan for occupancy as soon as the lease of the present one expires.

George F. Baker is president of the Metropolitan Opera and Real Estate Company. The vice-president is Charles Lanier and the treasurer George F. Bowdoin. The directors are George F. Baker, August Belmont, George S. Bowdoin, William Bayard Cutting, A. D. Juilliard, Luther Kountze, D. O. Mills, J. Pierpont Morgan, H. A. C. Taylor, H. McK. Twombly, W. K. Vanderbilt and George Peabody Wetmore.

### DUFUAULT TO STUDY OPERA

**Montreal Hears He Has Yielded to Persuasion of Maurel**

MONTREAL, Dec. 6.—It is reported here that Paul Dufault, the French-Canadian baritone, who for some years past has been singing in first-class church choirs in New York, and who comes here for a recital on December 7, has gone in for operatic study under the guidance and at the urgent solicitation of Victor Maurel.

The booking of the Pittsburgh Orchestra here has been canceled on account of the impossibility of getting a suitable hall. There has been no visible progress in any of the movements for providing this city with a large concert hall, and the present paralyzing condition seems likely to continue indefinitely. Another reported cancellation is that of the Donalda concert. It is said that this prima donna's tour has been abandoned.

Werner Selbach, a native of Barmen and a graduate of Lausanne, Dusseldorf and Leipsic, has been engaged at the McGill Conservatory for the special purpose of instruction in German *Lieder*. He is a singer of high qualifications, with an enormous repertoire, including the work of the very latest writers of Germany, and his engagement coming closely after that of O'Neil Phillips in the piano department, is a forcible evidence of Dr. Perrin's determination to make this a center of advanced musical thought. Herr Selbach will give his first recital as a member of the conservatorium staff on Saturday.

K.

### Isidora Duncan's New York Farewell

Isidora Duncan's farewell to New York was danced most gracefully at Carnegie Hall, December 2, before a very large audience. The program included the Allegretto and Scherzo from Beethoven's Seventh Symphony, some Chopin selections and Schubert's six "German Dances" and Marche Militaire. There were included also several orchestral numbers by the New York Symphony, under Walter Damrosch,

and two "Readings from Greek Chorus," taken principally from Swinburne's "Atlanta in Calydon," delivered by Augustin Duncan, brother and instructor of the dancer.

AT EIGHTY-ONE SHE  
STILL PLAYS ORGAN  
IN ENGLISH CHURCH



ELLEN DAY

The oldest English organist, according to the London illustrated papers, is Ellen Day, who is aged eighty-one, and who is at present presiding at the organ of Christ Church, in Victoria street. Miss Day was an infant prodigy pianist, and played before Queen Victoria soon after she came to the throne.

### CHORAL SINGERS' TECHNIC

**Its Advancement in Recent Years Has Made All Difficulties Conquerable**

"A new development in the technic of choral singing has taken place during the last few years, with the result that a composer has no longer to consider whether the singers can perform any music which he may choose to write for them," says the London *Times*. "He need only consider whether they will perform it, and, if it is interesting enough, no choral society of any consequence is held back by difficulties. This has been brought about partly by the persistent refusal of composers to be bound by the limitations of what was conventionally called 'vocal writing.'

"The greatest of all choral composers—J. S. Bach—seems never to have given the question of difficulty a thought, and it will always be a mystery how the choristers of the Thomasschule succeeded in giving even the roughest reading of some passages which he wrote for them. The development of which we speak probably owes more to Bach than to any other single composer, in spite of all that has been achieved since his day, though modern composers have added types of choral effect which tax the singers in other ways. Next to the fact that composers have insisted upon writing things for the expression of which the old style of choral singing was inadequate, the most compelling influence which has led to technical advance—in England, at any rate—has been what may be called the record-breaking instinct. By this we do not mean solely the movement which has brought about a continuous round of competitive musical festivities in England, but more generally the desire to do a thing better than it has been done before, either by one's self or by any one else. It may not be in itself an artistic impulse, but it is a very human one, and, allied with other artistic impulses, it possesses a tremendous force in the musical activities of to-day, and especially in the department of choral singing."

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NEW YORK, Dec. 1, 1909.

To the Editor of MUSICAL AMERICA:  
Very glad to renew my subscription to MUSICAL AMERICA, which I find very interesting.

C. H. KNIGHT, M. D.

MME. FRIEDA

# LANGENDORFF

Mezzo Soprano

EN TOUR SEASON 1909-1910

### Press Comments:

#### MAINE FESTIVALS

After the Tschaikowsky number came Madame Langendorff, and the audience settled back expectant of great things. They were not disappointed. Launched on the great Prison Scene from "Le Prophète," the prima donna's voice swept through the auditorium, her hearers were enthusiastic admirers. And then they established themselves on a more friendly footing. There was a touch of personal intimacy in the manner in which the great singer nodded to the people on the floor, the smile she gave them in return for each successive outburst of applause.

gendorff!" or some such trend of thought as this, was present with everybody who left the building, for this soloist simply and unequivocally captivated all.

That Madame Langendorff really accomplished all of this was demonstrated beyond all peradventure by the tremendously enthusiastic expression of unsuppressed feeling that was accorded her, from the moment of her first appearance until she ended her last number—*Home, Sweet Home*. Never has a soloist found Bangor hearts, and the hearts of the people who have come to the Auditorium from Eastern Maine

Mme. Langendorff

greatest world stars?" We did and we said so.

To bring Mme. Langendorff to Maine was a masterstroke on the part of Professor Chapman and there were many expressions of hope that she would be one of the artists next year. There can be few greater contraltos in the world to-day and as such she will be welcomed here as many times as kind fate will let her come. For her last number she gave the grand aria from "Sampson and Delilah" of Saint Saens. This aria was sung in Portland in 1904 by Mme. Schumann-Heink but never has it been given a more magnificent rendition than by Mme. Langendorff. It was the gem of the evening and throughout all its intricacies and wonderful elaborations of the score there was not a flaw. Members of the chorus rose to do her homage and with the flowers that had been presented to her, held in both hands, she came back and sang "Home Sweet Home" so plaintively and with such tenderness that it made the heart to greet.

Langendorff—who, that was at the rehearsal this morning will ever forget those limpid, liquid, golden notes? She just opens her mouth and the melody comes floating out, filling the room, thrilling the heart and sweeping everything before it's wondrous power. Every one was prepared for a treat, for Prof. Chapman had been enthusiastic, but no one was prepared for that richness of tone, the complete mastery of the vocal organs shown by this star who, although new to Portland, is no stranger to musical circles elsewhere. Such a range, such intelligence of rendition and such magnetism. When in response to an encore, Langendorff responded with "Home Sweet Home," there were very few in the audience who were not moved to tears.



MME. FRIEDA LANGENDORFF  
Mezzo Soprano

as Madame Langendorff succeeded in doing, with the single exception of Madame Schumann-Heink.

was kept busy for half an hour or more in writing her name for her countless admirers. She was gracious personified throughout the ordeal and added still more laurels to her previous triumphs. Off the stage she is even more attractive. Only thirty years of age and as an ardent Portland singer, herself a contralto of more than local fame, said, "Isn't she a perfect marvel? Doesn't her voice thrill you to the fingertips and don't you think she is or will be one of the

"The greatest artist ever!" was the expression of everyone present at this morning's public rehearsal after hearing Mme. Frieda Langendorff, the prima donna for to-night's concert, who sang several selections and at the close she received a great ovation from audience and chorus. A second Schumann-Heink!

Madame Langendorff's voice is a big rich contralto, wonderfully dramatic, and of great range and quality of tone. In response to an encore she sang "Home Sweet Home" with that depth of sincerity and feeling as to move many in the audience to tears.

### MANAGEMENT

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NEW YORK

## PIANO RECITALS OF INTEREST IN VIENNA

Three Performances by Distinguished Artists—Lilli Lehmann in Opera

VIENNA, Nov. 21.—The week just past contained three important piano recitals—those by Ernest von Dohnányi, the first professor of piano at the Berlin High School for Music; Frédéric Lamond, and Arthur Schnabel, the two latter being also permanent residents of Berlin.

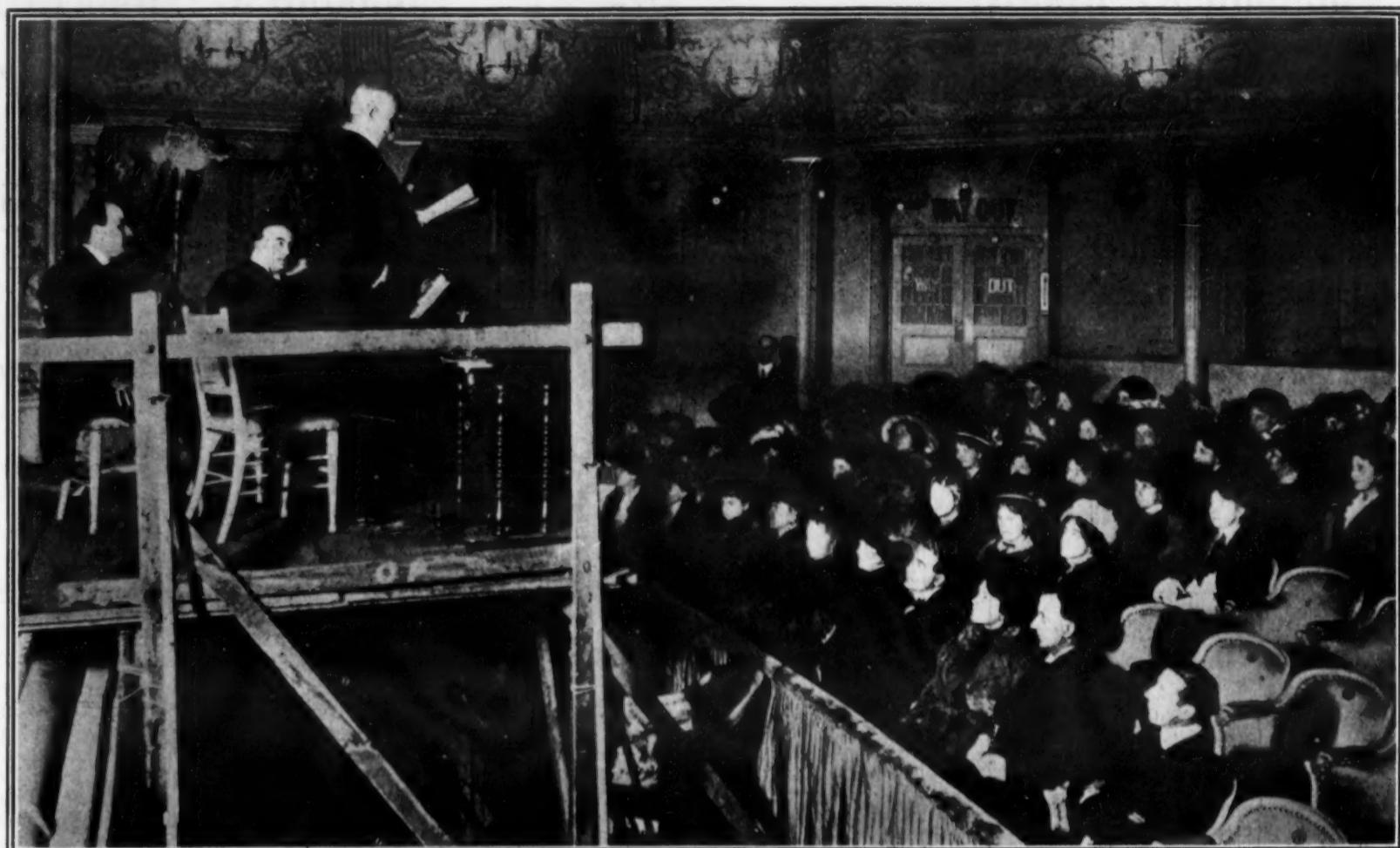
Dohnányi is one of the most interesting players before the public to-day. As far as tone production and musicianship are concerned, his piano playing is of the first water. It is unfortunate, however, from the listeners' standpoint, in that he gives apparently so little attention to his technic. His mental conceptions leave his hearers quite in the lurch at times, as in the finale of the Schumann "Carnaval" last week, which was not entirely beautiful to listen to. It may be that his using of the new curved keyboard at some of his recent appearances makes the judgment of distances on the ordinary straight keyboard (which he used in Vienna) a little uncertain. He was at his best in the Beethoven numbers (thirty-two variations and Sonata, op. 109) and the Schubert group of three Impromptus from op. 142.

Lamond played a Beethoven program, as usual, including the Sonatas, op. 106, op. 31, No. 3, and op. 57; the Variations in F Major, op. 34, and the Polonaise in C Major. In spite of his reputation as a Beethoven player, there is a certain dryness and pedantry about Lamond's interpretations which the real musician can no more countenance in Beethoven than in Chopin or Schumann. Schnabel has justly earned for himself the name of being one of the first of Brahms's interpreters of to-day. His Schubert is equally interesting. His playing lacks a certain crispness, but aside from this it is delightful, intelligent piano-playing.

Lilli Lehmann appeared twice at the Royal Court Opera—on Tuesday as *Leonore*, in Beethoven's "Fidelio," and on Friday as *Tristan und Isolde*, as *Isolde*. Lehmann's *Leonore*, both vocally and artistically, awakes the warmest admiration for the wonderful gifts which the singer has been able to preserve at a period when most other artists have to be content with looking back on successes long since past.

On Thursday the operatic version of Liszt's "Heilige Elizabeth" ("Saint Elizabeth") had one of its very infrequent airings at the Opera. As an oratorio the work is an interminable bore, and in operatic guise it is but little better. In spite of the lavish setting which it is given here at the Royal Court Opera, nothing can cover up the fact that the action is too slow and the

**NOTED OPERATIC LIBRETTIST READING NEW WORK TO SINGERS**



Sir William Gilbert Reading His Latest Operatic Libretto to the Savoy Company in London

Sir William Gilbert, of Gilbert & Sullivan fame, has prepared a libretto for the new opera for which Edward German has written music. The photographic reproduction shown above represents Mr. Gilbert, who is seen standing with manuscript in hand reading the libretto to the members of the Savoy Company in London. The opera is to be produced this week. On

the stage in the photograph will be seen C. Herbert Workman, who is producing the opera, and Mr. German. It is said that Sir William has gone back to the thoroughly Gilbertian fancies he used to indulge in in the days of his collaboration with Arthur Sullivan. The incidents of the play, which is a modernized version of Sir Gilbert's "The Wicked World," are supposed to occur in a skyey kingdom in-

habited by fairies, who, through their elevated position in the clouds, are enabled to watch and to condemn the proceedings of the mortal world hanging in the ether beneath them. Each of the dwellers in Fairyland is supposed to possess upon earth a counterpart in outward form. The introduction of mortals into Fairyland and the miseries that thereupon ensue constitute the chief argument in the drama.

musical numbers too long drawn out for it to be seriously considered as an opera at all.

Gustav Kerker, the composer of many operettas, and for years a resident of New York, has now made Vienna his permanent home. He is writing a new operetta for the Theater au der Wien, which will have its première shortly.

Franz Léhar's operetta, "Zigeunerliebe" ("Gypsy Love"), will be given its first performance on December 23 at the Carl Theater, with Mizzi Zwerenz and Hans Werner in the principal rôles. Léhar's "Spieloper," "The Child of the Prince," will have reached its fiftieth performance at the Johann Strauss Theater on Thursday next, when the composer will direct personally.

The Vienna Konzert Verein Orchestra

gave two concerts in Graz last week with great success. The first concert was led by the Vienna conductor, Ferdinand Löwe; the second by Dr. Karl Muck, formerly leader of the Boston Symphony Orchestra.

Weingartner has almost entirely recovered from his accident of last month on the stage of the opera house, where he broke his left leg, and will conduct the second concert of the Philharmonic Orchestra, which occurs next Sunday, November 28. The program consists of Haydn's Symphony in F Major and Berlioz's "Symphonie phantastique."

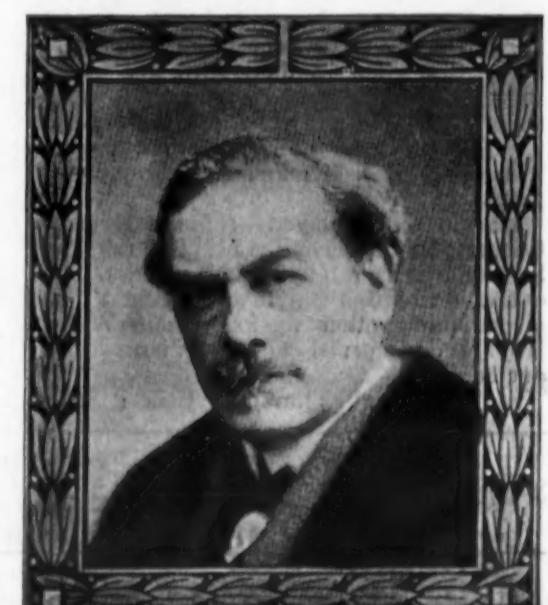
Emma Calvé, who has not appeared in Vienna for many years, is booked for a concert in the Grosser Musikvereins Hall on December 15, with orchestral accompaniment.

EDWIN HUGHES.

in the Heinrich Van Eyken ballad cycle and in Schubert's delicious "Forellen Quintet," which capped the climax of artistic joy. In the production of Weingartner's sextet Mr. Schmaal was assisted by the able Jaffé Quartet, and Louis Hoenig in the contra-basso part.

M. N. S.

Gertrude Peppercorn, the pianist, gives her annual London recital next Thursday.



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## LONDON'S CONCERT SEASON AT HEIGHT

Many and Varied Performances Engage Musical World—  
Elena Gerhardt's Recital

LONDON, Nov. 27.—Elena Gerhardt sang to a large audience, as usual, last Saturday afternoon, when she gave her only recital of this Autumn. Landon Ronald, as accompanist, was excellent, taking the place of Nikisch, who was unable to be in London on that date. Miss Gerhardt has retained her beautiful vocal qualities and has developed wonderfully in the reading of her songs. The program was entirely of *Lieder* and contained no novelties.

Sunday the two hundred and fourteenth anniversary of Henry Purcell was celebrated by the Sunday Concert Society at its Queen's Hall concert. A new suite, composed of movements of Purcell's various works, was specially arranged, and scored for modern orchestra by Henry Wood for this occasion. The soloist was Robert Radford. Two Wagner numbers were also given.

The third symphony concert took place Monday evening, with Dr. Richter conducting. The novelty was Ernest Schelling's "Fantastic Suite" for pianoforte and orchestra. As a composer the critics are not quite sure just how to place him, but as pianist he is received with open arms. His performance of his own work was decidedly brilliant.

The Flonzaley Quartet gave its first concert Tuesday afternoon, and more than lived up to the enviable reputation that has preceded it here. The critics were unanimous in their praise, particularly noting the quartet's wonderful tone and volume. Its second concert yesterday was equally interesting.

Eddy Brown gave his second concert Wednesday afternoon, and again Landon Ronald and his orchestra assisted. The youthful American violinist had on his program Bruch's G Minor Concerto, Lalo's "Symphonie Espagnole" and pieces by Goldmark and Paganini. He acquitted himself well and had many recalls.

In the evening a large audience assembled to hear a Wagner program at Robert Newman's annual concert. Mme. Kirkby-Lunn sang beautifully, as usual. The Wesseley Quartet and Katherine Goodson played César Franck's pianoforte quintet admirably Wednesday evening.

Mme. Ida Reman, an American by birth, scored a popular and critical success in her concert at Bechstein Hall Thursday evening. Her voice is good, but her widely varying styles of interpretation are almost astounding. This ability, with her beautiful enunciation of both German and French, made a combination which pleased not only a large audience, but the critics as well. This was Mme. Reman's first London appearance.

Harold Bauer played Brahms's D Minor Concerto at the second concert of the Philharmonic season (its ninety-eighth). The overture to Ethel Smyth's "Wreckers" was given among other works. Bruno Walter, from the Imperial Opera, Vienna, conducted.

At his recital, Thursday, Ernest Schel-

ling did nothing to injure the fine impression he made at the symphony concerts. This afternoon at the Queen's Hall symphony concerts, a novelty is being given in the form of a symphony in C minor, by that talented composer, Paul Dukas. Kathleen Parlow, the American violinist, will play at the Covent Garden concerts tomorrow evening. EMERSON WHITHORNE.

### CINCINNATI MUSICIAN WHO GIVES LECTURES ON AMERICAN COMPOSERS



MRS. FLORA MCIVOR SMITH

CINCINNATI, Dec. 6.—Mrs. Flora McIvor Smith, a gifted Cincinnati contralto, is achieving marked success in lecture-recitals on "American Songs and Song Writers." Mrs. Smith's interesting talk on this subject is interspersed with the rendition of the best songs by American composers. Her services are in great demand by musical clubs which are fostering a better appreciation of American music. F. E. E.

#### A Valuable Addition to a Musician's Outfit

CLEVELAND, O., Nov. 29, 1909.  
To the Editor of MUSICAL AMERICA:  
I enclose subscription for another year. I am very well pleased with your paper, and would by no means miss it. I am always looking forward with great pleasure to the day that brings me this valuable addition to a musician's "outfit."

GUSTAVE W. RONFORT,  
Conductor English Opera Company.

## ARRIOLA GIVES HIS SECOND N. Y. RECITAL

Young Pianist Again Demonstrates Remarkable Talent in Ambitious Program

The prodigy, Pepito Arriola, again delighted a great audience at Carnegie Hall on Friday afternoon, December 3. The second impression served only to confirm the first—that the boy has genuine and extraordinary gifts, that he has genuine musical feeling and is not a mere repeating mechanism. He played the following program:

Bach-Liszt, Organ Fantasia and Fugue; Chopin, Preludes in D Flat, B Flat Minor, B Minor and A Major, and Scherzo in B Flat Minor; Schumann, "Abraske"; Leschetizky, Octaves Etudes; Gluck-Brahms, Gavotte; Paganini-Liszt, "Campanella."

It is true, the works requiring greater power are heard, as it were, in miniature. But the proportions are maintained and the final effect is one which is thoroughly artistic. In phrasing and touch Arriola displayed frequently the finest artistic sensibilities. In memory he is positively prodigious, and technic seems to give him no trouble at any time.

He had scarcely the physical strength to give the necessary solid impression to the Bach, and yet the carrying of the voices in the fugue was done with much skill and a fine climax was worked up.

The famous "rain drop" Prelude in D Flat did not show Arriola at his best. The beginning and close lacked sentiment, and the middle portion, which has been said to represent the chanting of monks, lacked dignity, was hurried too much in the climax and made to produce too exciting an effect. The other preludes were much more satisfactory, and in the B Minor the little pianist again displayed his power to establish a mood.

His performance of the B Flat Scherzo was one of the best things which he has done in New York. He played this brilliant work with great spirit and dash and with a fine sense of balance in its different parts. He attacked the climax like a young tiger.

In response to an encore he played Chopin's Waltz in C Sharp Minor with something of the fragrant and subtle charm with which Paderewski ravished the ears of his hearers in his early days.

In the last part of the program the Gavotte served to show him at his best in point of feeling, and the Campanella in virtuosity. The large audience which filled the hall brought him out for several encores.

#### Mr. Hammerstein's Finances

Oscar Hammerstein's assertion of his solvency will be generally and cordially accepted. He knows best whether he is able to carry the large burdens he has willingly taken up. He carries them all in face of much opposition, with vivacity, and nobody doubts that he likes his job. The people who are always ready to believe that Mr. Hammerstein is failing reason, not by present appearances, but by analogy. The lucid argument by which they deceive themselves and keep the impresario denying reports of disaster is equivalent to the familiar British formula: "People don't do such things."

According to all historic precedent, Ham-

merstein ought to be a bankrupt. Opera, traditionally speaking, never pays. He has given opera of a fine quality, with great artists, in competition with a permanent and practically endowed establishment. The public continues to manifest eager interest in his productions. They like his principal artists, and, obviously, they like him. He is aggressive, determined, inventive, audacious, untiring, and he has a sense of humor. It is therefore agreeable to learn that he is solvent, and intends to remain solvent.—Editorial in the New York Times.

#### BRON WOULDN'T PLAY

Boy Violinist Didn't Like It Because Boy Pianist's Name Preceded His

Because the name of Pepito Arriola, the boy pianist, preceded that of Jascha Bron, the boy violinist, on the bill for their concert at Carnegie Hall, New York, Friday, December 3, the latter refused to perform. Consequently Arriola played the concert through alone.

Bron's manager, R. E. Johnston, said that the interference of the boy's father was responsible for his sudden and preocious development of the vagaries of the "artistic temperament."

"I can usually get along all right with the artists themselves," said Mr. Johnston, "but I draw the line when it comes to a matter of their families interfering. Bron's father spoke of demanding \$1,500 a concert. I am through with them."

Bron objected also, it is said, to having his name follow that of Nordica in the announcements of a Brooklyn concert.

#### MARY GARDEN'S "THAIS."

If Anybody Else Sings It She Repeats She'll Quit

If Carmen Melis or anybody else undertakes to appear in the title rôle of Massenet's "Thaïs" at the Manhattan Opera House, Mary Garden is going to resign that instant.

Miss Garden has resumed her attitude taken last year in her controversy with Lina Cavalieri. Recently Mme. Melis was quoted in an interview as saying that she did not see why there should be a Mary Garden "trust" in "Thaïs," and expressed a desire to appear in the part at the Manhattan. Miss Garden wished that there should be no misunderstanding in the matter.

"I hold to my last year's statement," she said. "Miss Melis or anybody else may sing *Thaïs*, but at that moment I walk out of the Manhattan Opera House. I created the rôle in this country, and I don't see why I should be compelled to give it away to others."

#### Musical Criticism in Colors

Taking as his text the remark of an English newspaper that a certain choral performance was "too blue," a writer in the London *Musical News* suggests some such phrases as the following to enlarge the vocabulary of musical criticism: "A wee bit of scarlet at the fortissimo would have brightened up the virtuosity." "We were particularly pleased with the fine indigo of the first basses." "The ensemble was quite prismatic." "Yellow voices are out of fashion now. We advise delicate mother-of-pearl tints for the Winter months."

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## FIRST OF BEEBE-DETHIER SONATA RECITALS IN N. Y.

Pianist and Violinist Give Admirable Exhibition of Ensemble Playing at the Plaza

The first of the series of sonata recitals to be given by Carolyn Beebe and Edouard Dethier was heard by a large gathering in the ballroom of the Hotel Plaza Wednesday afternoon of last week. The program follows:

(1) Sonata in E Minor, Corelli; (2) Sonata in D Major, Mozart; (3) Rondeau Brilliant, op. 70, Schubert; (4) Sonata in E Flat Major, Saint-Saëns.

Both Miss Beebe and Mr. Dethier are too well known for their artistic abilities to require further introduction. Both displayed a thorough comprehension of the requirements of ensemble playing, with the result that their co-operation proved to be entirely sympathetic.

Miss Beebe carefully avoided the fault of over-assertiveness to which so many of the best pianists are prone to succumb. Without sacrificing the balance, she gave the accompaniments in each case their full value. Technically, she is admirably equipped.

Mr. Dethier's success at the Philharmonic concerts two years ago is still fresh in memory, and it is also significant that previous to that his abilities had won him the appreciation of Saint-Saëns. His style is characterized by refinement, his tone is pure and his interpretations poetically conceived. He was at his best in the Saint-Saëns sonata, though his performance of each of the other numbers merited high commendation. Altogether, it is seldom that two artists are found so well fitted temperamentally for work of this nature. The next recital will be given on January 5.

### ENGLAND'S NATIONAL ANTHEM

#### A Confusion of Evidence as to Who Composed "God Save the King"

The inspiring music of "God Save the King," as it was played by the Toronto Symphony Orchestra at the opening of its last concert, was very impressive, says the *Toronto World*. "Who composed that music?" some one asked, and there was a quandary.

Like many another old and excellent composition, the origin of "God Save the King" is uncertain, continues the *World*, but among the various theories advanced as to its authorship, and probably the most likely one, is that the melody was composed by Dr. John Bull and performed by him on the organ at the Merchant Tailors' Hall, on July 16, 1607, when King James I dined there with that company. As it resembles a passage in one of Purcell's sonatas, some have attributed it to that composer, and others have traced its origin to an anthem said to have been sung in the private chapel of James II on the occasion of the apprehended invasion of England by William of Orange. Henry Carey has been commonly accepted as the author of both words and music, but both are open to doubt, and he himself made no claim to either. However, "God Save the King" was first found in print about 1743 and was anonymous. The air differed slightly from the modern version and the words consisted of two stanzas. In 1745, twelve days after the proclamation of the Pretender at Edinborough, it was sung at Drury Lane Theater, with harmonies and accompaniments by Dr. Arne, and was received with

tumultuous applause. But Dr. Arne said "he had not the least knowledge, nor could he guess at all who was either the author or composer, but that it was a received opinion that it was written for the Catholic chapel of James II, and it is also supposed that the composer was acquainted with Bull's "ayre," and founded his melody upon it. Thereafter it increased rapidly in popularity till it was adopted as the national anthem of England.

### GOLF RECOMMENDED AS BEST EXERCISE FOR PUBLIC SINGER



EDWARD WALKER

Chicago Lyric Tenor, Who Is also an Expert Golfer

CHICAGO, Dec. 6.—What is the best athletic exercise for the person who sings in public?

The imperative necessity of health, strength and vigor, if one is to meet the exacting requirements of such a career, with its constant travel and change and nervous effort, is acknowledged, and outdoor exercise is universally accepted as the medium for obtaining them. Many artists ride, some motor, others affect lawn tennis, and nearly every other recreation has its devotees.

Edward Walker, the lyric tenor, believes that golf is the best of all. He has played over most of the Chicago links, and is a familiar figure there, having appeared with credit in a number of tournaments. Formerly it was tennis with Mr. Walker, but he found the exercise too violent. Golf enlists the same strength, he contends, and leaves no sore and weary muscles. He advocates it as the best possible recreation for the artist.

#### Performed for Tonkünstler Society

August Arnold and Henry Klingenberg played a sonata for violin and piano; Marcus Kellermann sang baritone selections, and Alexander Rihm, pianist; Henry Schradrick, violinist, and Ernest Stoffregen, cellist, performed in a trio at the concert given Tuesday evening by the Tonkünstler Society at Assembly Hall, Brooklyn.

### ST. PAUL SYMPHONY IN VARIED PROGRAM

Mme. Jomelli Creates High Enthusiasm by Her Performance as Soloist with the Orchestra

ST. PAUL, Dec. 8.—An attractive program of novel features, a good orchestra, a remarkable soloist, a large audience, splendid enthusiasm and a gratified manager marked the occasion of the third symphony concert of the season by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor.

The program opened with one of the "child symphonies" of Mozart, the No. 26, in E flat (Köchel 184), which, verging as it does upon chamber music, contrasted effectively with Smetana's Symphonic Poem, "Sarka," from "My Country," No. 3, and the Sibelius "Karelia" overture, op. 10. The lucid, quiet, impersonal beauty of the symphony seemed to come from a world far away from the tragic "Sarka" picture, and the echo of the national spirit of "Karelia" brought the willing audience into touch with still another exponent of modern music.

Mme. Jeanne Jomelli, the assisting soloist, swept all before her by the glory of her voice and the graciousness of her personality. Gounod's Cavatina, "Plus grand dans son obscurité," from "The Queen of Sheba," with orchestral accompaniment, was her first offering. A group of songs, with Mrs. C. D. Robinson at the piano, included Bembig's "Chant de Bacchante," Schubert's "Du bist die Ruhe," in which the singer made a peculiarly winning appeal; a new and "taking" "Indian Song," by Wakefield Cadman, and the sparkling "Mausfallen Spruchlein," by Hugo Wolf. Massenet's Aria, "Oh, me voila seule," from "Thais," added to the popularity of the singer, and in the charming "Will o' the Wisp," by Spross, as an encore number, she made her final appearance.

The "Coronation March," op. 117, by Saint-Saëns, closed the program.

F. L. C. B.

### WHERE MOZART WAS BORN

#### A Traveler's Impressions of the Picturesque Town of Salzburg

The stork selected a most romantic and picturesque cradle when he dropped little Wolfgang Mozart into the Bavarian town of Salzburg, writes Josephine Trott in the *Los Angeles Times*. Ideally situated on both banks of the swift-flowing Salzach, the city terminates, on one side, in the abrupt castle hill, and on the other in an ancient stone wall half buried in oak brush, and varied at intervals by dilapidated watch towers of sinister reminiscence, until capped finally by a musty-looking old fortress. Beyond are the snow-crowned Alps and the clear blue that would do credit to a Colorado sky.

The natural beauty of the surroundings and the quaintness of the town caused us to lose our hearts promptly to Salzburg, and we set out immediately to "see the sights."

On our way to the Mozart Plaza, where stands a beautiful bronze statue of Salzburg's immortal music-maker, we noticed groups of people standing about in attitudes of expectation. Not wishing to miss anything, we, too, joined the crowd, and before long the Glocken chimes in the tower of the Rathaus began to play the morning hymn. It was a trifle shaky as to intonation, to be sure, and one low note that came in frequently, like a slide trombone, was grotesquely off pitch. It is well

that Mozart's sensitive ear was stopped, for he never could have endured it! It is said that when he was a child the loud tone of a trumpet, even though played in tune, was sufficient to send him into violent spasms. But we moderns, accustomed to Richard Wagner and Richard Strauss, were not disturbed in the least. On the contrary, we found the effect very impressive, and wished for more.

The house in which Mozart was born is a grim old building, standing in a narrow Gasse which does without the superfluity of a sidewalk. We climbed up the dark, dungeon-like stone steps, hollowed by many years of use, to the Mozart rooms.

The one entered first is where the little Mozart was born. It is a square, low-ceiled apartment, with a curious old crockery stove on one side. His piano, a queer black-keyed instrument, is in the room, as is also the small five-octave clavichord which he used during the five months he was composing the "Magic Flute."

In the adjoining room is a long glass showcase containing many relics of interest, as, for instance, the original manuscript of several little minuets and other compositions which Mozart wrote when only five years old; his first violin, a small-sized one, on which his father taught him to play when hardly more than a baby; a gold ring set with a magnificent adular stone and twelve diamonds, given him when seven years old by the Empress Maria Theresa; a playbill of the first public performance of the "Magic Flute," which was given in Vienna on September 30, 1781, and many other things of interest to music friends.

### FREMSTAD AS "TOSCA"

#### She Will Be the Next to Sing Rôle at the Metropolitan

Olive Fremstad is to be the next *Tosca* at the Metropolitan Opera House. She sings the rôle in Philadelphia this week and will be heard in it in New York on Saturday night.

It will be as the immediate successor of Geraldine Farrar that Mme. Fremstad will impersonate the Roman singer at the metropolitan. Miss Farrar made her début in the rôle November 22, and it is said that Ames, Destinn and Noria will also appear in it during the season. The rôle was created at the Metropolitan by Mme. Terina, whose successor was Emma Eames. As long as she remained at the Metropolitan Mme. Eames was the only *Tosca* there, excepting for one performance, when she was ill, and Mme. Cavalieri substituted.

#### Tilly Koenen Delights Toronto

TORONTO, Dec. 2.—"As a music box, Tilly Koenen's larynx approximates to that great imaginary voice with which Du Maurier electrified the world in 'Trilby,'" is the way one Toronto critic expresses his enthusiasm at the Dutch contralto's performance here last Friday. Miss Koenen was greeted by a small audience, but those who attended were repaid by a performance of such quality as is seldom matched in Toronto's musical experience. Miss Koenen convinced her hearers that it would be a formidable task to attempt to find a more beautiful voice or greater perfection in the technic of singing than were revealed in her rendition of a highly interesting program.

Dr. Carl E. Dufft gave a vocal recital in the First Reformed Church of West Hoboken, N. J., on November 12, assisted by E. G. Casseres, pianist, and Ralph H. Douglas, accompanist.



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**SOME MISTAKES OF AMERICAN SINGERS WHO GO TO ITALY**

By Franco Fano, Editor of "Il Mondo Artistico"  
(Written for "Musical America")

I see no reason why young American singers, anxious for an operatic career, should not find the best possible openings in Italy.

Italy is being constantly drained of her own fine singers. They leave us for both North and South America, as well as for other countries of Europe. We cannot pay them enough to keep them. But the very fact that this is the case leaves room for many young singers with good voices who will content themselves in the first years of their careers with moderate salaries.

We need good voices here all the time, and there is no doubt that the best voices in the world, at least as far as the women are concerned, come from America. You are a new, healthy people, devoted to open-air life and physical exercise. This good health, the fine development of the women and the decided vocal ability all combine to make a successful operatic career seem within the reach of many.

Almost all the voices of the Americans who come here, and whom I hear, show good material. Generally, however, the Americans make the mistake of studying too much in America, where either they have been in the hands of American *masters*, ignorant of the Italian method, or have studied with Italians settled there and too fully imbued with American tastes and tendencies.

Now, mind you, I am not saying anything against these teachers, for such Americans as choose to remain and sing in their own country. But for such as wish a career in Italy they are not suited to our views. And with the exodus of our singers to your theaters, with the increase of American opera houses, and the consequent increased draining of our singers from Italy, the reception of foreign artists in Italy, and hence of Americans, has become more and more friendly. It is a mistake to think that we are prejudiced against your singers, as some persons have asserted. It is not the case.

But certain characteristics a singer must have to succeed with us. With you, for instance, there is a decided objection to even a slight tremolo. I know this well, consequently I never advise a singer with this peculiarity to go to America, for I know that he or she will not have success. Personally, I, too, consider it a defect. But here no one minds it. Some consider it a sign of temperament. This by no means must be understood as implying that a



**FRANCO FANO**  
Editor of "Il Mondo Artistico"

tremolo is a necessary qualification. What is to be understood is that lack of warmth and temperament in voice and singing are very serious drawbacks to success here.

The greatest defect that I find in American singers is a hardness of vocal expression, which generally leads one to believe that it is due to lack of sentiment. I am convinced that this is not the truth. It is due, in my opinion, partly to the language, partly to the lack of example and tradition before the young student. Outside of New York, up to the opening of the present season, one may say there has been no opera in the United States, and especially no Italian opera. If they come here and study, and study the Italian language at the same time, adding continual research and examination of the beauties of the past, the treasures of art, which speak to the intelligence, and are of great assistance in developing artistic tendencies, then these young Americans would be able to present themselves here for an operatic career without exciting that distrust with which too many Americans are now received when they wish to make a débüt.

There are other reasons. Americans lack adaptability. They wish to live, even when studying over here, with the distinct intention of making a career in this country, surrounded by their own compatriots only. They seldom make the slightest effort to know Italians, to understand them and their likes and dislikes. They even seldom think it worth while to learn to speak Italian well. Yet how can they expect to succeed in a country if they remain thus ignorant of the slightest understanding of the people whom they wish to please?

I know one young singer who has already met with some success here, yet who can barely make her most ordinary wants

understood in Italian. I have urged her in vain to study the language. Save to sing in it, she sees no necessity for applying herself to it.

Another lack of adaptability is shown by the American students who always wish an expensive life. They usually frequent hotels or expensive pensions, and this creates the impression that they are wealthy. They are then sought out by persons who wish to make profit out of them. They are promised appearances for large sums of money, are deceived and disappointed, and then lay the blame on all Italy. Frauds and unprincipled persons exist in all countries, but it is not the fault of all the inhabitants of a country if foreigners allow themselves to be misled by false promises from utterly untrustworthy persons. Did the Americans know more of Italians and of conditions here they would not allow themselves to be so easily misled.

Another feature of the way in which Americans throw away money, and all of which helps to create the impression that they are all wealthy, is in the sums they spend on costumes, once a small engagement is secured. None but the most expensive costumes will satisfy them. They spend sums which no Italian would think of spending under such circumstances. And such elaborate dressing is not necessary with us. They may actually be in need of money for ordinary expenses, yet somehow these handsome costumes must be obtained.

Do not misunderstand me about the question of living. The young student must be comfortable. She must have proper food, and a clean, comfortable home. But these can be found, as they are found by students of other nationalities in Milan, or in other Italian cities, and without going to an expensive hotel, or to a pension intended for wealthy travelers. Aside from any other considerations, in such places the student will hear and speak chiefly English, will never have practice in speaking Italian.

This accounts for the fact that so many young Russian singers succeed here in Italy when the Americans do not. The Russians have not nearly as good voices as your countrywomen, but ten days after arriving in Italy the Russian with no previous knowledge of the language will speak better Italian than the American after a year. The Russian makes it her business to learn our language, since she is to be among us; the American sees no necessity for doing so.

**"Has Earned World's Gratitude"**

Patti deserves the affectionate esteem and gratitude of the whole civilized world. Nature endowed her with a priceless gift, which she appreciated at its worth, cultivated and treasured. "Age," wrote Dr.

Holmes in one of his occasional addresses, "spares the Pyramids and Dejazet." In the course of time even Dejazet succumbed, and so must Patti. But, like that other wonderful old woman of the stage, Sarah Bernhardt, who in her seventh decade is creating a perfect illusion in Paris as the youthful martyr of Orleans, she has the gratification of knowing, in the evening of her life, that she has used her great gift well, and that art, properly used, can be a substitute even for youth. Of neither Patti nor Bernhardt has it yet been said, "Superfluous lags the veteran on the stage." — From the *New York Times*.

**HAMMERSTEIN NOT "BROKE"**

**Impresario Says He's Worth Three Millions and Owes Less Than Nine Thousand Dollars**

Oscar Hammerstein is not "broke." Rumors that he was in financial straits and that a mortgage on the Manhattan Opera House was about to be foreclosed were set at naught last week when the impresario entered a general denial of statements concerning his alleged financial difficulties.

"I am worth \$3,000,000 to-day," he said. "That \$500,000 mortgage on the Manhattan is held by the *Guardian Trust Company*, and represents only a small part of the value of the property. With the opening of the Pennsylvania tunnel in view, I would not sell the Manhattan site for \$4,000,000."

"There is a mortgage of \$400,000 on the Philadelphia Opera House, which is worth \$1,200,000 at a conservative estimate. So much for the mortgage, of which so much has been said. The Victoria and Belasco Theaters are entirely unencumbered, and so also is the property I have bought for my Brooklyn Opera House. I have more than \$300,000 in various banks, and an indebtedness for current expenses of between \$8,000 and \$9,000. Beyond that I do not owe a cent in the world."

Rarity of bassoon players has occasioned considerable anxiety this Fall at the Metropolitan Opera House, where two performers on this instrument are required for the two divisions of the orchestra. Until Leopoldo Bucci was discovered in Boston and arrived in New York, this week, the orchestra had been forced to depend upon one bassoon player only, the regular instrumentalist having failed to recover from an operation on his lip. The Musical Union refused to allow the importation of a player from Europe, and the management was at its wits' end in consequence until Bucci was discovered.

Germany's small towns are as ambitious as the large cities. A choral society in Jever recently gave Nicolay's "Merry Wives of Windsor," with a four-handed piano accompaniment as a substitute for an orchestra.



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New York, Saturday, December 11, 1909

**THE REVOLT OF THE PIANO MAKERS**

In the Christmas issue of THE MUSIC TRADES, the leading paper in the musical industries, the editor, Mr. John C. Freund, had an article entitled "The Revolt of the Piano Makers." This article is concerned with the reported agreement between Messrs. Steinway & Sons and the Aeolian Co., to the effect that they would no longer submit to be placed in the position where enterprising managers could play one house against the other with regard to the engagements of pianists of international or national reputation.

Mr. Steinway's position, which is emphasized by an interview with him in the same issue, is practically, to quote his own words, that "Steinway & Sons are not in the game of auction bidding for pianists." Mr. Steinway furthermore, in the interview with him, made a broad distinction between an artist playing a piano from conviction of its supreme merit and playing a piano merely for the money which was paid him.

Mr. Steinway was also emphatic in declaring that his house did not need to hire pianists to exhibit the merits of the Steinway pianos before the concert-going public, but at the same time whenever an artist was willing to use the Steinway piano exclusively on the ground that he believed it to be the best instrument made, the house would gladly contribute to his advertising expenses, furnish him pianos and a tuner, and aid him in every possible way; but, on the other hand, that they had no use for the pianist who hawked his services about from one piano house to another, or whose agents opened negotiations with several houses for the purpose of securing the highest possible bid.

In discussing the matter, Mr. Freund considered the attitude of Steinway & Sons and the Aeolian Co., and of other houses of high standing, to be nothing more nor less than a revolt on the part of the piano manufacturers against conditions which had been evolved from past times when there was great need of exploiting the merits of even our most artistic makes—when there was also great need of interesting the public in music—and which conditions had become, in a measure, through the competition between the various houses, of an almost unbearable and certainly an unreasonable character. It was not the managers whose terms for their artists were out of reason, but the exactions of the pianists themselves, who demanded pay wholly out of proportion to the value of their services. When it came to pass that a certain artist demanded, besides transportation for himself, members of his suite, private secretary, valet, members of his family, a guarantee of \$2,500 for a concert, and a further payment of \$1,000 a concert from the piano manufacturer, we had a situation which was bound, in time, to bring about just the revolt which has taken place.

Mr. Freund, however, was careful to point out the danger that the pendulum which swung too much the one way should now swing too much the other, that

the piano industry, as such, would cease to give reasonable support to the pianists and the musical profession, and so be deprived of a most valuable aid in maintaining interest, not alone in music, but in the pianoforte itself, as an instrument better designed than any other to assist in the development of musical intelligence as well as of musical culture in the homes of the people. He expressed his conviction that when pianists of distinction, when local musicians, find it no longer profitable to give concerts in which the piano is a main factor, the result must inevitably be to lessen interest in the piano, and from this the piano manufacturer, as well as the dealer, must inevitably suffer in the end.

While Mr. Freund admitted that the evils which have grown up in the relations between the piano manufacturers and dealers on the one side and artists, musicians and managers on the other, have been great, and in many cases almost unendurable, and that while the exactions to which many of our leading houses have had to submit have been wholly beyond reason, at the same time for the manufacturers, in a national sense, and for the dealers, in a local sense, to abandon their support of the musical profession, and so to cease exploiting the instruments in which they are interested would be a most suicidal policy.

For that reason Mr. Freund held that it will be well for all manufacturers, dealers and others interested in the piano industry to consider many times before they go to the other extreme, and so suffer, in the end, more from loss of patronage than they ever did from the heavy expense which was thrown upon them in exploiting their instruments by artists and members of the profession.

**LIBERAL POLICY OF AN ORCHESTRA**

Last week Carl Pohlig, the conductor of the Philadelphia Orchestra, handed the baton over to Sergei Rachmaninoff. This is interesting, both in itself and as being in line with ideas recently given out on this subject in the editorial columns of MUSICAL AMERICA. The managers of the Philadelphia Orchestra, while they consider Mr. Pohlig the peer of any conductor, are desirous, for educational reasons, to give their audiences the opportunity, from time to time, of hearing the great conductors of the world and observing their different styles and methods. The action of Mr. Pohlig and the directors of the orchestra is distinctly in the line of progress, and the idea is capable of further development to the advantage of all concerned.

It is quite natural that the first step in this general direction is occasionally to invite the services, as conductor, of distinguished European musicians who are visiting America. The natural consequence will probably be that in the course of time distinguished orchestral conductors or composers in America will be invited from time to time to take the leadership of the different great American orchestras, as guest conductors. In a system where each conductor is deeply entrenched in his own position and no one else on any occasion ever takes his baton, the first movements towards a more liberal system may appear like encroachment; but as the custom becomes more common, this will less and less be felt to be the case.

How liberal the policy may become will be determined by the nature of the national orchestral situation. Once the ice is broken, the matter will gradually adjust itself. Different cities of America have suffered greatly by having been compelled always to hear all the world's great choral and orchestral music through the medium of one or perhaps two conductors. From East to West this has been constantly deplored, and there has seemed no remedy. It is not that these conductors are not necessarily good. They may stand very high. But any community will be refreshed and its interest kept awake by receiving its music through the medium of a different personality from time to time.

Mr. Pohlig and the managers of the Philadelphia Orchestra are to be congratulated on the liberal policy which they have adopted. Such a course is certain to be appreciated by even the most devoted constituency.

**RACHMANINOFF'S VISIT**

Modern critics, Americans and others, are inclined nowadays to affect a disparagement of all Russian composition except that of Tschaikovsky. They call the modern Russian composers too national, too little universal. It is not well that this shibboleth should gain too great a headway. If such an idea becomes prevalent it is apt to lead the public to overlook the genuine qualities of beauty and worth which appear in the work of many Russian composers to-day.

No country to-day is pouring out upon the world such a wealth of melody and harmony as Russia. The publishers of no other country can show such lists of composers of worthy attainments as the firms of Jurgensen and Belaiff. National or otherwise, Russia is revealing its characteristic and poetic quality in music with a directness and force equalled by no other

modern musical nation. This may be said despite the extraordinary refinements of the art which have been attained by certain French composers.

With this in view, attention may be called to the present visit of Sergei Rachmaninoff to the United States. Tschaikowsky, the bright and particular star of musical Russia, visited this country in 1891; and since that time Americans have made the acquaintance of Scriabine, who might almost be regarded as half French in his tendencies, and who represents the more mystical and refined tendencies lurking within the Russian spirit. Since Tschaikowsky was in America there has been no visit by any representative of the neo-Russian school who thoroughly represents, as does Rachmaninoff, the peculiar force, virility and character of the Russian musical temper.

That he is a powerful pianist and interprets his own compositions with skill and sympathy is a double advantage, for his hearers thus hear his music rendered with the characteristic Russian touch which might be absent in the performance of his compositions by an artist of another race. He carries with him in his performances the authentic atmosphere of modern musical Russia, and he makes it evident and perceptible in a most vivid fashion. His presence in this country is an opportunity which Americans should make the most of. Such opportunities do not come often.

It was a serious omission when Mr. Henry T. Finck did not begin his book, "Success in Music, and How It Is Won," by advising aspirants to read MUSICAL AMERICA.

Now that spelling reform is in order, would it not be a kindness if some one would take a few letters out of the name of Jan Blockx?

Persons inquiring whether Arriola is the name of a new mechanical piano-player may be answered in the negative.

**PERSONALITIES**



Henry and Arthur Hadley

Henry Hadley, the new director of the Seattle Symphony Orchestra, and who is known best to American musical people as "the prize-winning composer," is meeting with great success in his new field. Mr. Hadley has demonstrated unusual ability both as a director and as a program maker. The snapshot shows him seated at the piano, while his brother Arthur, the cellist of the Boston Symphony Orchestra, is shown on the left.

**Elman**—"My favorite author," says Mischa Elman, the nineteen-year-old Russian violinist, "is Tolstoi. Oh! he is great. I have read Shakespeare in German, as his English is too difficult for me. I have read the 'Vicar of Wakefield' in English and I am very fond of 'Paradise Lost,' but I like Tolstoi best of all." Elman is a devourer of the classics in the literature of many lands.

**Gilly**—One of the most distinguished advocates of vegetarianism is the Algerian baritone, Dinh Gilly, of the Metropolitan. He has never, from his cradle days, once tasted wine or meat, and vows he sings all the better for it.

**Fremstad**—Olive Fremstad will be the next artist to try her quality in Puccini's "Tosca." Mme. Fremstad has always been anxious to play the part, and when Bernhardt was in New York, three years ago, the Norwegian singer drank in every detail of the French woman's interpretation of the Roman singer.

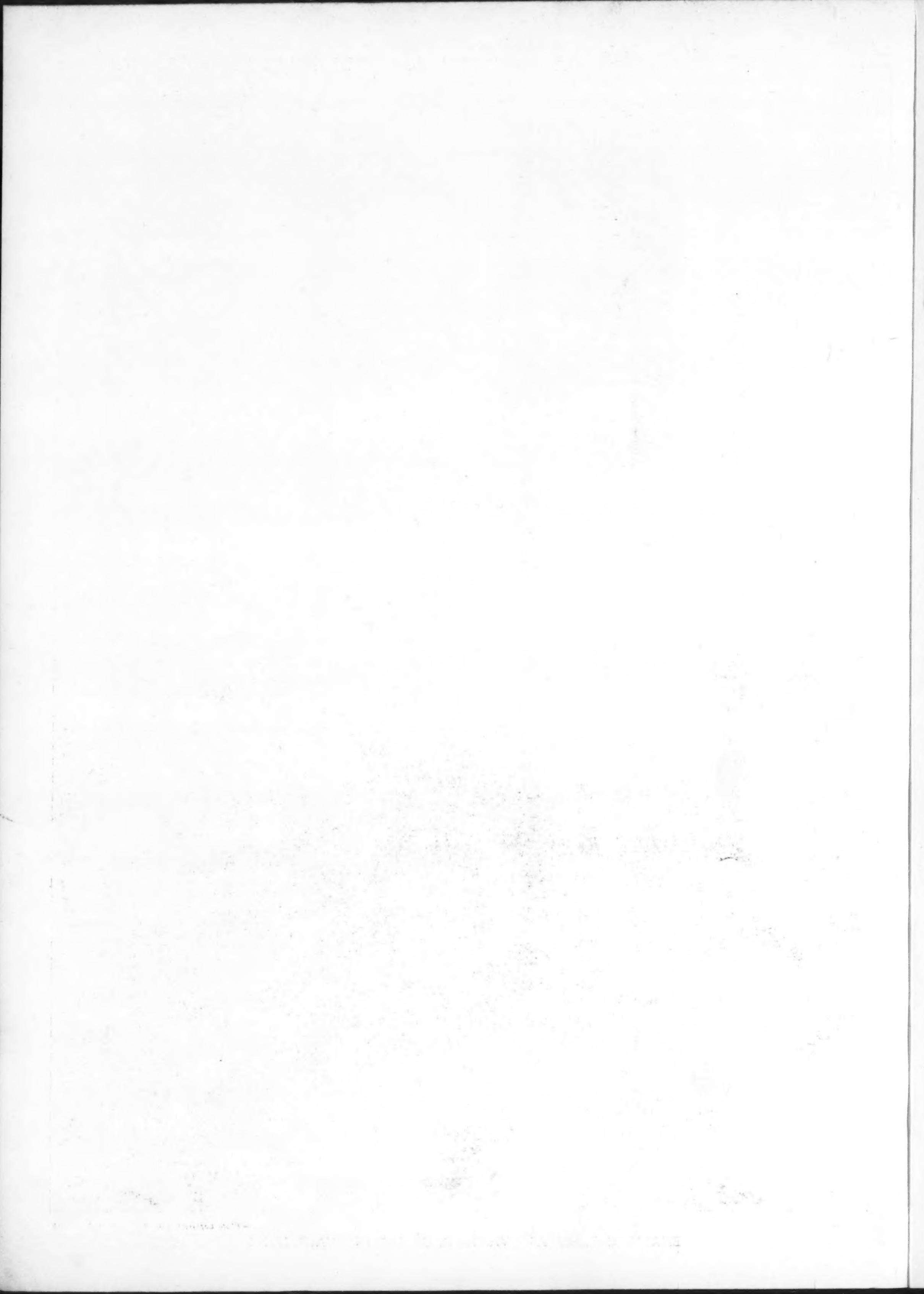
**Hélaïne**—When Chrystine Hélaïne, the Metropolitan's new lyric soprano, and a cousin of Lord Minto, Viceroy of India, arrived in this country recently she was asked whether she was a suffragette. "No, indeed," she replied. Half an hour later, after the Customs Inspector and an appraiser had gone through her trunks and tossed her gowns into more or less of disorder, Miss Hélaïne turned to her questioner and said: "I reverse my opinion. After this I am a militant suffragette, and I am sure that women should have a hand in the making of laws."

ART SUPPLEMENT (No. 4) TO MUSICAL AMERICA, DEC. 11, 1909



*—Photo Copyright, 1909, Aimé Dupont, New York*

ENRICO CARUSO AS "VASCO DI GAMA" IN "L'AFRICAINNE"



## WOMEN COMPOSERS OF AMERICA—28

A Versatile and Productive Muse  
Is Gena Branscombe's, Whose  
Songs Celebrities Sing

By Stella Reid Crothers

[EDITOR'S NOTE.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

Had one never heard of the personality of the composer of the rollicking "Boot and Saddle" or those other popular baritone songs, "Marching Along" and "Soldier," he would undoubtedly believe their author to be a man and a matured musician, so broad and virile is their strength.

What is one's surprise, then, to learn that a lady is the composer, and one of the jolliest of "girls," too, for Gena Branscombe has been so short a time out of her teens that she can still be counted a girl.

In Picton, a picturesque, rambling little English town, beautifully located on the Bay of Quinte, Ontario. Miss Branscombe was born "of poor, but honest parents," as she teasingly told an interviewer lately, and her life is singularly scant in those events which seem to garnish the biographies of most composers.

She began the study of the piano at the age of six years, as her early evidence of ability delighted her musical and music-loving family. For some time, however, she was not a model pupil, as she had been improvising her own melodies a long time and could not understand why she should be made to practice unimaginative scales or tunes of other people's making.

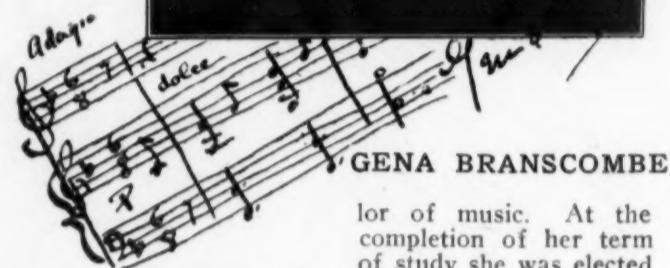
The desire to transcribe came quite as early as her first instruction, for Miss Branscombe laughingly says she cannot remember the time when she wasn't writing music, and if you should happen to call upon her almost any hour of the day you would probably find her at desk, table or even before a trunk with a paper beside her upon which she would be almost literally dashing queer little hieroglyphics. For when the "mood" is on she works, as she expresses it, "madly," and the inconveniences of traveling do not interfere with her activities at all.

But there are playtimes, too, when for weeks she does no original work. But reads, reads, reads—and you know from the wonderful variety of her compositions how wide that reading is. Her favorite authors are three in number—Browning, Marcus Aurelius and Rudyard Kipling. The latter's poems Miss Branscombe finds especially well adapted for musical expression, and her dramatic setting for "The Gift of the Sea," for soprano, with orchestral accompaniment, has been well received.

Many of the lyrics of her songs, however, are written by her mother, Sara Branscombe, whose poetical gift has had cordial recognition. The words of two of Miss Branscombe's most popular songs, "The Eskimo Cradle Song" and "I Love You," were written by her mother, while one little song, "The Tender Sweetness," is entirely her own, both words and music.

With the exception of one year spent under the musical guidance of the brilliant composer, Alexander von Fielitz, her instruction in composition has been entirely from Felix Borowski, at the Chicago Musical College. Her piano masters have been Arthur Friedheim, Hans von Schiller and Rudolph Gans.

Her first serious study was at the Chicago Musical College, and while a student there she twice won the gold medal for composition, and also the degree of bache-



GENA BRANSCOMBE

lor of music. At the completion of her term of study she was elected a member of the faculty. A brilliant concert pianist, Miss Branscombe was winning marked recognition when her health necessitated a change of climate, and in 1907 she became the head of the piano department of the Whitman Conservatory of Music in Walla Walla, Wash. This position she resigned last Summer that she might give more time to composition and to broaden her preparation for more serious work along this line, to which she intends devoting her time exclusively in the future. Miss Branscombe went to Berlin in October for a year's study, especially of the violin.

By special request, before leaving Whitman College, a recital was given there with a Branscombe program as varied as the most exacting could demand, and with the composer at the piano. An instance of the young woman's thoughtfulness for others was the recital given in her home town, Picton, Ont., in August, where she had gone for rest and to care for a severely sprained ankle, when, in response to many requests, she gave a splendid program of twenty numbers, assisted by local talent. The event was unique in the musical annals of Canada, as it was the first recital ever given in the Dominion in which the entire program was fully devoted to the original compositions of a Canadian.

The keynote of Miss Branscombe's work is originality—originality of conception, of mood, of treatment—and the versatile nature of her gift is shown in her wonderful variety of style and composition. Though she has written larger works, notably a march for full orchestra, three Idylls for string orchestra and wood-wind, a Spring Suite for violin and a number of brilliant piano pieces, including a Concertstück in C minor, it is her songs which have met the widest appreciation.

These songs, while distinctly modern, are not of the "whistleable" character, but are designed to be sung. Indeed, a well-known authority has said of her writings: "In

her brilliant handling of the harmonic material at her command she is ever mindful of the fact that a melody is meant to sing—that it is written for the voice, and that the richest resources a generous fancy and an artistic skill may lavish can never justify the creation of a song that is unvocal in character. A proof of the composer's nice discrimination in every detail of her art work is in the taste and judgment that mark her selection of the lyrics she has set to music."

Such artists as Herbert Witherspoon, George Hamlin and Mme. Nordica use her songs in concert work. The latter celebrity expressed the highest admiration for Miss Branscombe's setting to Milton's "Hail, Bounteous May," which she includes in her programs. A song cycle, words from Mrs. Browning's "Sonnets from the Portuguese," indicates the composer's admiration for that poet, but there seems to be no marked evidence of her writings of impressions from her favorite composers, Beethoven and Tschaikowsky.

Miss Branscombe believes her best work is done in sight and sound of large bodies of water, which seem to stimulate her imagination. Her friends, proud of her achievements with an American education, are naturally keenly interested to note the development of her art during the year in Berlin, for, knowing what her indomitable will, together with her love for her art has accomplished, they expect great things from this talented girl.

#### LECTURES ON MUSIC

##### Board of Education Prepares Interesting Week's Programs

This week's series of special lecture-recitals, under auspices of the Board of Education of New York, was arranged as follows:

On Sunday evening Mrs. Franziska Hopf gave a lecture-recital on Gounod's "Faust" at Public School 83, No. 216 East One Hundred and Tenth street, and on Saturday evening, December 11, Mr. and Mrs. Barclay Dunham are scheduled to give a lecture-recital on "Modern Song, from Schubert to Foote," at Public School 1, Henry and Catherine streets.

On Thursday evening Mr. and Mrs. William B. Humphrey were announced to give a recital on "Songs and Basketry of the North American Indians" at St. Luke's Hall, Hudson and Grove streets.

The other lectures scheduled for the week were "Schubert, King of Song Writers," by Mrs. Jessie A. Colsten, on Monday evening, at Realty Hall, Ogden and Merriam avenues; Wednesday, "Modern Instrumental Composers—Richard Strauss," Daniel Gregory Mason, at Y. M. C. A. Hall, Ninety-second street and Lexington avenue. Also on Wednesday, "Songs of Italy," illustrated by vocal selections by Mrs. G. Aldo Randegger, at Public School 37, One Hundred and Forty-fifth street. Thursday, "Welsh Music," illustrated by songs, by Mrs. Mary E. Cheney, at Public School 16, Matilda street, Wakefield.

##### Second Mannes Recital

The second sonata recital of the series given by Mr. and Mrs. David Mannes at the Stuyvesant Theater, New York, will take place on Sunday evening, December 12, with the following program: Sonata in F Minor, op. 30, No. 2, by Locatelli; Sonata in E Flat Major, op. 12, No. 3, by Beethoven; Sonatina in G Major, op. 100, by Dvorak, and Sonata in E Major (manuscript, first time), by Josephine Henius, a pupil of Dvorak.

Granville Bantock's "The Pierrot of the Minute," which the Boston Symphony Orchestra recently introduced here, is to be played in nearly all of the larger German cities this season.

## BIG AUDIENCE FOR THE MEAD QUARTET

##### First New York Concert This Season of Chamber Music Organization

There are comparatively few chamber music organizations that can be depended upon to attract large audiences in this city. One of these few is the Olive Mead Quartet, which was heard in its first subscription concert of the present season at Mendelssohn Hall on Wednesday night of last week. The generous applause throughout the evening was due quite as much to the pleasing character of the offerings as to the admirable manner in which they were rendered. The program, which had the additional merit of comparative brevity, consisted of the G Major Quartet of Haydn, the Dvorak Terzetto for two violins and viola, and Schubert's Quartet in A Minor—a plenitude of melody.

In each of these numbers the four artists were at their best, and seemed to take as much pleasure in them as did their hearers—a fact which accounts for the high standard of the results achieved. Perfect tonal balance, general accuracy of intonation, rhythmic verve, velvety richness of tone quality and exceptional finish of detail, may be designated as a few of the attributes which have combined to place this organization in the lofty position which it occupies in the esteem of discriminating lovers of chamber music. All of these merits were ingratiatingly in evidence at last week's concert.

The genial and sunny Haydn quartet was delivered by Miss Mead and her able colleagues in a manner that brought out all the effervescent mirth and delicate sentiment with which it abounds. Many thanks are also due these young ladies for bringing forward the lovely Dvorak Terzetto, one of the most unaffectedly beautiful compositions of its kind ever produced. The tender melody of the larghetto is fairly entrancing, while the lilting dance rhythm of the scherzo is enhanced in its peculiar charm by a bewitching pizzicato effect on the first violin. It was all done with supreme grace and fluency of execution. Schubert's A Minor Quartet may not be intrinsically equal to that in D minor, but it is nevertheless replete with winning qualities, all of which were disclosed with the utmost fidelity.

##### Strikers Halt Opera Performance for King Manuel

PARIS, Nov. 29.—"King" Pataud, secretary of the electricians' union, halted a gala performance of "Faust," in honor of King Manuel, at the Opéra to-night, turning off the lights at the beginning of the garden scene in the third act.

The management finally yielded to the demand for increased pay, and after a delay of half an hour the curtain again rose. It was at King Manuel's special request that "Faust" was sung.

##### Boston Quartet in Maine

AUGUSTA, ME., Dec. 6.—The American String Quartet of Boston played here last Wednesday at a musical given at the home of former Governor Hill. Mrs. Hill's large and beautiful music-room was filled with enthusiastic listeners, representing the fashionable society and artistic circles of Augusta. The hostess was complimented on all sides for having introduced this organization to Augusta. Never has quartet playing aroused more enthusiasm in this city. Much was said about the beautiful tone quality and the charm of interpretation in the performance.

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# HASTINGS

## GETTING EVEN WITH THE PROFESSOR



"Great heavens! The Professor is smoking an abominable cabbage! Does he buy his cigars from you?"  
Cigar Manufacturer (in the background): "Certainly. I have an account to settle with him. He gives my wife singing lessons." — Milwaukee Sonntag Poste.

ently they got around to the subject of singing.

"Ah, now," said one, "talking of singing reminds me of my early triumphs on the concert stage. I had a voice then, and could always move an audience. I mind the time when I sang 'Rocked in the Cradle of the Deep' in so realistic a manner that several of my audience were attacked with seasickness."

"Bah!" said Boaster No. 2, "that's nothing. Why, I once sang 'The Last Post' with such fervor that several of my absent-minded friends, seated in front, started licking their programs and then rushed out to catch it."

After which silence reigned.

\* \* \*

You could tell from his hair that he was a musician, or something of the sort.

"Yes," he said to the company at large, "the greatest tenor in the land once paid me the biggest compliment I could wish."

"Oh?" remarked some one, interrogatively.

"It was like this: I sang without accompaniment—I always have trouble with accompanists; they're so unsympathetic, you know—and at the end of the song he said to me:

"Do you know, when you began, without an accompanist, I was surprised; when I heard you, I was astonished; and when you sat down, I was delighted!"

And the sun shone down and lit up the youth's beatific smile of satisfaction.

\* \* \*

The Musician (at Wise's musicale)—The piano is very much out of tune, sir.

Mr. Wise—Play something from Wagner and they won't notice it.—Yonkers Dispatch.

\* \* \*

Mrs. Johnston—Oh, professor, I wonder what I could do to improve my daughter's voice?

Distinguished Professor of Music—Well, I am sure I do not know, unless you try feeding her on canary seed.—Tit-Bits.

\* \* \*

"The dress Mrs. Style wore at the opera was a perfect poem," said Mrs. Howard.

"As far as it went, no doubt," replied her husband, "but I thought some cantos were missing." — Brooklyn Life.

Mme. Langendorff Pleases Iowa Audience

GRINNELL, IA., Nov. 8.—One of the pleasantest song recitals that Grinnell music patrons have been privileged to hear was that Thursday evening of Frieda Langendorff, whose beautiful and powerful mezzo-soprano was displayed to admirable advantage in a program of French, German and English selections. The audience was large and generous with its applause.

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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality." — PHILIP HALE in Boston Herald, March 12, 1909.

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**PADEREWSKI'S TONITRUONE**

**Amusing Variety of Opinions Excited by Invention in His New Symphony**

Divergent effects produced upon critical ears by a Paderewski invention in his new symphony are amusingly reported by the London *Telegraph*:

"What is the precise effect produced upon the receptive ear by Mr. Paderewski's invention, the much-talked-of tonitruone, which is supposed to suggest the sound of distant thunder, and was heard at Queen's Hall in the course of the performance of the eminent composer-pianist's new symphony?"

The latest addition to orchestral artillery appears to have excited a bewildering variety of conflicting impressions. Thus to one writer, evidently gifted with a sense of imagination, the sound produced by the tonitruone suggested 'the scampering of gigantic beetles over a sea of paper'; but on the 'pay - your - money - and - take - your - choice' principle, he suggested as a poetic and pleasing alternative, 'the rustling of dry leaves blown hither and thither by a gale.' This is nicer than 'gigantic beetles,' anyway. On the other hand, a more prosaic expert declared, with inconsiderate candor, that Mr. Paderewski's instrument 'produces an effect more like the ordinary side-drum than the thunder it professes to imitate.' And again, as though determined to discover in the machine qualities as far removed as possible from the inventor's intentions, another critic described the effect produced as 'somewhat suggestive of a vibrating tea tray.' An instrument which can simultaneously evoke suggestions of ferocity, scampering beetles, rustling leaves, a side-drum and a vibrating tea tray may at least claim to possess an uncommon variety of attributes."

**Allen Hinckley's Busy Time**

Allen C. Hinckley sang six times during the first ten days of the opera season, including performances of "Tannhäuser" in Brooklyn, Baltimore and Philadelphia, an appearance as *Ramfis* in "Aida" in Philadelphia, as the King in "Lohengrin" in Manhattan, and at his song recital in Amherst. This, including rehearsals, costume fittings and continuous work on several new rôles in which he is to be heard, meant a very busy time for the big basso.

Massenet's "Herodiade" is about to be revived at the Théâtre de la Monnaie, Brussels. When it was last sung there, four years ago, Frances Alda was the *Salomé*.

**TO SING IN OPERA IN TWO ITALIAN CITIES**

Boston Girl Will Appear at Naples and Rome Under Direction of Campanini and Mascagni



BEATRICE WHEELER

Boston Girl Who Has Achieved Notable Success in Opera in Italy

BOSTON, Dec. 6.—Beatrice Wheeler, the Boston girl who has been singing for several seasons in opera in Italy, will appear this season both at the San Carlo Opera House in Naples and at the Costanzi Theater in Rome. The season at the San Carlo will open December 4 with "Die Meistersinger."

Campanini is the conductor at the San Carlo again this season, and Mascagni, the composer, will conduct at the Costanzi. Miss Wheeler will thus have the advantage of appearing under two eminent operatic conductors. She will sing in many operas, among them Verdi's "Don Carlo," "Norma," "Il Profeta," "Madama Butterfly," "Lohengrin," "Linda di Chamounix," "Il Barbiere di Siviglia" and at least one and probably more new operas. At the Costanzi Miss Wheeler will also appear in these and other operas. She is one of the few American girls who has made a really noteworthy success in opera in Italy. Last season she sang sixty-five times during the

San Carlo season. Her voice is a mezzo-soprano of particularly fine quality.

D. L. L.

**FRANZ LISZT IN ROME**

Methods with His Pupils Recalled by One Who Studied with Him

Entertaining reminiscences of Liszt's methods with his pupils have been summoned up by Nadine Helbig, one who formerly studied with him, and who recalled them on the occasion of the ninety-eighth anniversary of Liszt's birth on October 22 last. Writing to the New York *Sun*, she tells of the great pianist's days in Rome in 1869, some few years after he had become an abbe:

"Every Wednesday his pupils assembled in his rooms and he had them play in turn. He listened attentively and made acute and ingenious criticisms. Often he would sit down and show how he wanted the piece played. At first he did not wish me to join in these general lessons, and invited me to come at noon Fridays. We had breakfast and then music, and then I helped him in doing the honors to the guests of the day. He fasted very strictly, and, in fact, was modest and simple always in his food, although from time to time he knew how to appreciate a good dinner, and in fine company would become again the gay, exquisite man of the world. All the more Spartan, or rather all the more Franciscan, was the fare I shared with him. He taught me to eat raw finocchi and carrots—his favorite dish. At these frugal meals he loved to talk of his St. Francis of Assisi, the 'poverello di Cristo,' and he initiated me into the true ideal of Franciscanism by reading to me the 'Fioretti di San Francesco d'Assisi,' or telling me tales from it.

"After lunch came the lesson. The first time he had me play Schumann's F minor sonata; and right as I began it I was impressed by his strange and pregnant remarks. Of the heavy bass he said, 'Think how strong the arches must be that are to support this magnificent melody.' He walked up and down, smoking his horrible, strong Tuscan cigars, or he would sit down at his desk in the next room; but he always listened attentively, lost no shade of the interpretation, praised what was to be praised, had the pupil repeat a piece and followed her every interpretation and insisted on her forgetting the whole world, herself included. One piece followed another, newly arrived music had to be read, and he would play himself, either alone or in duets with me. In this way I learned most of his compositions, and he was specially pleased when I played his own sacred music to him, his 'Harmonies poétiques et religieuses,' and many things from the 'Années de pèlerinage.' Later I played with him all his symphonic poems, arranged for two pianos, and even pieces from his 'San Stanislaus.'

"He listened to all of his pupils patiently, but when a newcomer arrived and we heard him correcting the mistakes, 'C sharp, E, yes, B flat,' in a crescendo of pitying impatience, we knew very well that when the piece was over he would advise the player not to miss the sights of Rome, and then to return home to Germany or elsewhere, where would be found excellent conservatories and professional teachers, of whom he was not one."

**TWO CONCERTS FOR OREGON MUSIC LOVERS**

One, a Benefit Affair, Adds to Fund for Erection of a New Auditorium

PORTLAND, ORE., Dec. 1.—Two excellent programs have been given during the past week. The first was for the benefit of the Auditorium fund, and was given under the auspices of the Monday Musical Club. It is the purpose of the clubs of the city to unite in building an auditorium containing a large hall for concert purposes, with club rooms for each organization. There was a large attendance. William Wallace Graham's playing of the Schubert-Wilhelmi "Ave Maria" on the violin was one of the pleasing features of the program. Mrs. Carrie R. Beaumont, pianist, gave a fine interpretation of the "Rigoletto" selection by Verdi-Liszt.

Maud Dammasche, mezzo-soprano, sang two German songs: "Verborgenheit," by Hugo Wolf, and "Lenz," by Hildach. The other vocalist was Nancy Beals, who sang the aria "Roberto o tre che adoro," by Meyerbeer. Miss Beals has a pure lyric soprano voice, full of sympathy and sweetness.

The Enterpeau Society held its inaugural meeting at the White Temple last week, and an interesting program was given. Francis Eaton presided, reading the descriptive analysis and explaining the object of the organization. The opening number, "Danse Macabre," by Saint-Saëns, for two pianos, was played by Frances Batchelor and Mrs. Carey J. McCracken. Both these ladies are excellent pianists, and they gave a very finished interpretation. Mrs. Rose Block Bauer sang the Bach-Gounod "Ave Maria," after which Mrs. Rose Coursen Reed sang the "Ave Maria" by Schubert. Waldemar Lind gave a violin number, "Wiegeln," by MacDowell, in a most artistic manner, and Mr. Donizian sang "The Evening Star," from "Tannhäuser."

H. C.

Arthur Hartmann, the violinist, writes to a Salt Lake friend from up in the northern part of Norway, where he is appearing in concert. Hartmann says he has been having a strenuous time of it, according to the *Deseret News*, with fifty-seven recitals in as many days, and feels as though he would like a rest. It is cold, penetratingly chilly for the blood of the violinist from Southern Europe, so he hugs the hot stove and wishes he were back in a sunnier clime.

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## BEETHOVEN'S GREAT MASS Sung BY NEW YORK ORATORIO SOCIETY

Laura Combs, Tilly Koenen, Reed Miller and Herbert Witherspoon the Soloists—An Impressive Performance of the Composer's Conception of What the Mass Might Be

The great banks of singers rising above the orchestra, the sopranos and altos robed in white, and the decorations of evergreen surrounding the stage made an impressive sight at the concert of the Oratorio Society at Carnegie Hall Wednesday evening, December 1. At this first concert of the society for the season Beethoven's "Missa Solemnis in D" was performed. This great mass is written for four solo voices, chorus, orchestra and organ. The singers on Wednesday evening were Laura Combs, soprano; Tilly Koenen, contralto; Reed Miller, tenor, and Herbert Witherspoon, bass. Frank L. Sealy was the organist, and Frank Damrosch, the conductor of the Oratorio Society, guided the destinies of the performance.

In this great work Beethoven had no thought of creating special opportunities for the display of soloists. He was absorbed in the creation of music appropriate to the mighty words of the mass. While, therefore, the soloists have little opportunity to bring their personality strongly forward, much depends nevertheless on the adequacy of the solo singers.

The quartet for Wednesday evening's performance was well chosen. Laura Combs sang with a pure and liquid tone, inherently beautiful, and with perfect intonation. Reed Miller's voice was vibrant and solid in quality and well used. Without being great in volume, it has considerable carrying power. With vocal amplitude, and with richness, warmth and beauty of tone, Tilly Koenen carried the alto part in masterly fashion. Herbert Witherspoon, as always, was sonorous and impressive. He brought a fine earnestness to his part and great dignity to his interpretation.

The parts for the quartet are so closely interwoven, a solo voice appearing for an instant and giving place immediately to a solo passage for another voice, that it is impossible to call attention to the special vocal work of the members of the quartet in different sections of the mass. All of them, however, entered into the spirit of the work sympathetically and contributed greatly to the production of the mighty effects planned by the composer. David Mannes gave a characteristic and beautiful reading of the violin solo in the Preludium and Benedictus.

Highly impressive in the Kyrie was the series of sudden cessations of the chorus, leaving in each case a single voice sailing aloft by itself. Particularly beautiful was the music in the lines of the Credo relating to the Incarnation and the Crucifixion, both of which moments, in their extraordinary power of characterization, represent Beethoven's imagination at its highest. The Sanctus, in the depth of its humanity, is one of the most beautiful features of the mass. Nothing in the entire work is more remarkable than the Agnus Dei, with its suggestions of earthly strife and its prayer for both inward and outward peace. Despite the immense difficulties of the mass and certain inadequacies in its rendering, the titanic spirit of Beethoven dominated the performance.

The Missa Solemnis holds an absolutely unique place in music. Masses had, up to Beethoven's time, been composed chiefly with reference to their practical application to the church service. Beethoven began this great mass with the same end in view, hoping to complete it for the ceremony of the installation of the Archduke Rudolph of Austria as Archbishop. As the work progressed, however, the composer, true to himself, gave free rein to his imagination. The conception grew far beyond the bounds of formal masses, and it was two years after the event for which Beethoven had intended it that the work was completed.

In using the words of the mass and at the same time giving free play to his musical imagination regardless of the ecclesiastical practicability of the result, Beethoven achieved something wholly new in the world of music. The result is a peculiarly

uneccllesiastical and a highly Beethovenish creation, dramatic, imaginative and symphonic. He produced in the end not so much a thing which can be regarded as one more mass, but what must be regarded as Beethoven's conception of what the mass might possibly be.

The interpretation called for, therefore, is rather an interpretation of Beethoven than one of the mass in itself. Such a rendering, adequately accomplished, is scarcely to be expected of any one who has not given his whole life to the profession of conducting. Mr. Damrosch, although producing an effect creditable in dignity, was not greatly impressive in his manner of conducting the mass, and gave the feeling that he was doing his best to keep the ensemble in hand, rather than of playing commandingly upon the forces under his control for ends of interpretation.

The chorus coped well with the extraordinary difficulties of the work, and the hearer could not come away without feeling that he had received more or less completely the communication of a towering soul.

The audience was large and appreciative, though it would be a great advantage if the mass could be given without interruption by applause.

Press comments:

The attitude of the audience was appropriate to the profound beauty and deep significance of the music. It was deeply impressed by the performance, which brought much of the exalted spirit of the music, its poignant feeling, its true sublimity, to a realization. It was not an ideal performance, and there were heights and depths of Beethoven's creation that were not revealed. Mr. Damrosch could have attained a greater fire, a more uplifting and impassioned proclamation of the composer's inspiration. But it was in many ways adequate, and as such it was a most notable contribution to the music that makes up the sum of the season's offerings in New York.—*New York Times*.

If then last night's presentation of the mass had defects which are never absent from a performance and some which are not infrequently overcome, the message of the music itself was certainly not lost nor even greatly obscured.—*New York Sun*.

The solo parts were in the hands of Miss Laura Combs, Miss Tilly Koenen, Mr. Reed Miller and Mr. Herbert Witherspoon, and were adequately cared for, especially by Miss Koenen, whose singing in her own concert had not led one to expect so much musical taste and intelligence as she displayed on this occasion.—*New York Tribune*.

### OPERA AT 2½ CENTS

St. Petersburg Music-Lovers Can Hear the Best at That Price

ST. PETERSBURG, Nov. 27.—Opera can be heard in St. Petersburg all the year round for two and a half cents. No other city in the world can boast such a thing, and this is due to the ingenuity of Count Witte, who persuaded the Czar, some years back, to build and subsidize the "Narodny Dom," or People's Palace, to counteract the influence of the vodka shops when they were taken over by the Government.

The theater has a large stage and an excellent orchestra, and all the Russian and Italian operas are given, the principal parts generally being taken by the best singers in the country. Sometimes dramas replace the operas, and from time to time the ballet, which in Petersburg is the best to be had anywhere, takes up the whole of the program. All the stars like the "Narodny Dom," because the audience is so enthusiastic. The people spend their last cent on flowers which they throw at their favorites when they come before the curtain, while the walls shake with their applause.

Organist Plays Burglar's Accompaniment

MONTCLAIR, N. J., Dec. 2.—While Mark Andrews, organist of St. Luke's Church of Montclair and president of the Guild of American Organists, was deeply engrossed in playing the fascinating strains of a Chopin nocturne on a piano in the music-room of his home, No. 32 South Willow street, Montclair, yesterday, a sneak thief slipped by him and robbed the house. The family of the organist and servants were absent at the time. A pupil of Mr. Andrews, the only other person in the house, also charmed by the music, did not notice the intruder. Booty taken was valued at \$300.

  
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**MME. TETRAZZINI HAS NOW BECOME A DEVOTEE OF THE FINE ART OF COOKING**

**Manhattan's Famous Prima Donna Explains Why She Considers the Italian Method of Preparing Eatables Superior to the American and Why She Runs Her Own Kitchen in New York**

Luisa Tetrazzini, the Italian prima donna of the Manhattan Opera House, likes to cook. She dislikes to be dependent upon the uncertain cuisine of New York restaurants. So, as already chronicled in MUSICAL AMERICA, she has taken a house on West End avenue, New York, and has started up housekeeping for herself. Here are some of her ideas on cooking, especially Italian cooking, as she has written them down for the New York *American*, with a large number of recipes appended, to prove her culinary expertness:

"Of Italian cooking the criticism is often made, 'It is heavy.' Permit me to change the word to 'substantial.' The unprejudiced, who know the subject of cookery, must admit that Italian food is the most nourishing in the world. The strongest men and women in the world come from Northern Italy. The reason is the 'heavy' or substantial food on which they are reared.

"I am not vegetarian. The strong races are always reared on strength-making foods. The meat-eaters have always been the rulers of the world. I believe in meats well cooked and well masticated.

"Why do Americans eat three or four meals a day and Italians but two? I will tell you the reason as I see it. It is found in what I have already said about Italian food being 'heavy,' substantial, containing much nutrient. Americans cook their dishes in water. Their vegetables are all cooked in water. Some butter is placed on top when served, as, for instance, on a dish of green peas. But that is useless. In consequence their food is not nourishing, and they crave more and more of it to satisfy

**MME. TETRAZZINI IN HER KITCHEN**

the yearnings of an unsatisfied stomach. The stomach refuses to do its work. The American complaint, dyspepsia! The pale cheek, the dim eye, the nervousness!

"Italians eat their first meal about eleven. It is breakfast and luncheon in combination. Then they eat no more till five or six. And after that nothing until the next day at the first meal, unless they go to the theater, after which they may take a supper of cold meats and bread and a little wine.

"It was in part because I could not find

at the great, famous hotels of America coffee that pleased me that I fled finally to my own house. Now, the Americans as a rule do not like our coffee. They say that we roast it too much, blacken it, burn it to death. But I do not agree with them. We like our coffee strong and black. We prepare it in one of those enamelled coffee pots which for some reason are called French, though I do not know why, for they have been used in Italy for twenty-five years.

"We eat few sweets. That is another reason why we are so strong. But at all meals we eat much fruit. And an Italian cheese is the best in the world. There is no rival for that to which the Duchess of Parma gives its name—Parmesan cheese. It is a delicious cheese immediately to precede coffee at a meal, and it is equally good for cooking.

"It is objected that Italian food is expensive. It is, but so is all good, nourishing food."

**THE SONG OF JOHN BROWN****Boston Veteran Relates How It Was Started on Its Way**

How the song of John Brown was written and first sung is interestingly told in the New York Post by James Howard Jenkins, a Boston Civil War veteran.

Among the military organizations of Boston in the Spring of 1861, writes Mr. Jenkins, was the Boston Light Infantry, a battalion of three companies, with a pedigree reaching back to 1798. This battalion, 250 strong, under command of Major Ralph W. Newton, was sent to Fort Warren, Boston Harbor, on April 29, 1861. It was popularly known as "The Tigers," and was largely composed of students and clerks.

Among so many men there are sure to be a goodly number of trained singers, and so it was but a day or two before a vocal

quartet got together to while away the time between supper and "taps." The members of the quartet were C. E. B. Edgerley, N. J. Purnette, John Brown and J. H. Jenkins.

One night, by the dim light of a tallow dip, Henry Halgreen wrote the verse: John Brown's body lies a-molding in the grave,

His soul is marching on.  
Glory, glory, Hallelujah.  
His soul is marching on.

This was handed to James E. Greenleaf, who suggested and wrote out the score of an old camp-meeting tune, "Say, brothers, will you meet us?" This was handed to the quartet, who practised it and sang it the next evening, and "the song of John Brown was started on its eternal way."

The musical evenings in the barracks attracted some attention, and one evening a special program was prepared and the

officers were invited to be present. When the John Brown song was rendered, Major Newton quietly suggested that the name of John Brown be dropped, saying that the public would think it was meant to glorify John Brown, of Harper's Ferry, and that in the present excited condition of the country it were unwise to emphasize that unfortunate incident.

He proposed to substitute the name of Colonel Ellsworth, who had just been slain at Alexandria. This suggestion was acted upon out of deference to Major Newton's wishes, and so two new verses were added. It was, however, too late. The John Brown words had "caught on," the anti-slavery sentiment was intense and irrepressible, and so the original words were reinstated and so remained.

Mathilde Verne, sister of Adela Verne, gave a piano recital in London last week.

**Mary Garden in "Faust"**

Mary Garden's appearance in "Faust" at the Manhattan Opera House Wednesday night was her first in New York in which she had sung the entire opera through. She was heard in a single act of "Faust" at a special performance during her first season here, and has often appeared as Marguerite at the Paris Opéra. The performance will be reviewed at length in MUSICAL AMERICA next week. "Tannhäuser," originally announced for Wednesday, has been transferred to Friday night, when it will be the first of the season's Wagner productions at the Manhattan.

**First Hearing of New Opera**

The first hearing in America of Eugenio Pirani's grand opera, "The Witch," was given Thursday, December 9, at the Powell Institute "Little Theater," Brooklyn.

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## AN OPERATIC MARRIAGE CEREMONY



*Ars & Labor*, an Italian publication issued by the Ricordi in Milan, has always taken a kindly interest in Signor Giulio Gatti-Casazza, one of the Metropolitan Opera House co-directors. In the cartoon reproduced above from that magazine is represented Signor Gatti-Casazza's marriage to Mme. Frances Alda. Behind the bridal couple will be noticed the faithful Mr. Toscanini, leading the stage band.

### BEETHOVEN HER ID

A Chinese Girl Student of Remarkable Talent as Pianist

One of the most interesting of musical students of the colony at the Three Arts Club in New York, according to the New York *Globe*, is Song Tsu Sze, a Chinese girl scarcely out of her teens, who is in America for the purpose of studying Occidental music. The girl has adapted herself remarkably to American customs and manners. She knows the language perfectly, and speaks far more correct English than many girls born here. Her greatest claim to consideration, however, is through her music, for Miss Sze, though born and bred in a land where music, like other arts and sciences, is different, to say the least, is a pianist of no ordinary attainments. Her favorite composer is Beethoven, and she plays his long and difficult symphonies and sonatas with ease and feeling.

Shanghai is the home of this interesting little person, and she comes of excellent family. Her father is a Methodist minister. She expects to return home during the Summer of 1910, for next June she will have finished a three years' course in instrumental music at the Damrosch Institute of Musical Art of New York.

Miss Sze is a graduate of the Laura Haygood Memorial School of Shanghai, and it was there that she first studied the English language and developed her latent talent for music. She intends to make the teaching of music her life work, and upon returning to her native land will open a school and introduce Western musical methods into her country. "I love your music," she said. "Your composers are grand, and, compared with your great masters, we have little real music in China. The music of China," she continued, "is like the Chinese social and intellectual life—largely undeveloped. We have yet to grow, and we are growing, and in time will reach the Occidental stage of development."

When Miss Sze completes her course of music in June and receives her degree from Mr. Damrosch she will be one of the most accomplished pianists ever graduated from his institution, it is said. Not only is her technic remarkable, but she plays with temperament and fire.

Considers It the Best Musical Paper Published

HOLLYWOOD, CAL., Nov. 28, 1909.  
To the Editor of MUSICAL AMERICA:

Your paper, which I have been taking but a short time, is in my judgment the best musical paper published. I find it a great help in my school and studio work. I would like for my history of music class to do more reading in regard to what is going on in the musical world, and, seeing that I cannot have my copy in school and also in my studio, I enclose a subscription for the history class.

H. KISCHHOFER,

Supervisor of Music, Hollywood Union High School.

### RHYTHM IN STUDY OF MUSIC

A Buffalo Critic Tells of Its Primary Importance in Teaching Children

The study of music is often thought to be thrown away when attempted by children of no especial gifts, writes the musical critic of the Buffalo *News*. But where are the children who showed an especial gift for learning the multiplication table, or for spelling, correct speaking, writing, etc.? We certainly do not do them the injustice of withholding the elements of education from them on that account; no more should we in music. No country in the world needs a musical education for its children as ours does, but it is not going to be attained by the ordinary methods.

Train the rhythmical sense so that rhythm is really felt, and not preached about, so that rhythm becomes a vital, controlling force, and is really the elemental and all-powerful fact in music that it is claimed to be, but claimed for the most part theoretically. Children should be taught the realization of rhythm and the cultivation of the ear, whether they are going to be musicians or not. Then, if in the course of training they show musical gifts, they are still young enough to begin the study of technic, and, musically, they will be anywhere from two to three years in advance of the child who began at studying the instrument, because they have the two most important factors, the rhythmical sense and a trained ear.

Prominent educators tell us constantly to go from the reality to the symbol. We don't teach a child to speak or understand speech by confronting him with a spelling book. That comes later, and so should the application of the rhythmical sense to the printed note. The child feels no more reason for pronouncing the word "one" strongly than he would the substantive in a sentence he could not read.

If it is thought that a child has naturally the sense of rhythm, let the teacher try to have him keep step when two-four, three-four or four-four time is played, in quarter notes, with as strong an accent as the teacher likes. After a number of experiments along this line the experimenter will not be so convinced of the child's rhythmical sense. It is one thing to step in time for his own drumstick, quite another for the musician's higher sense and regularity of rhythm. But it is out of the latter that music is made.

### Mr. Werrenrath's Engagements

Reinald Werrenrath's dates for December are as follows: December 16, New York City (Haarlem Philharmonic); December 17, Montclair, N. J.; December 22, Brooklyn, N. Y., and December 30, Philadelphia. The Brooklyn engagement is with the Oratorio Society, in the "Redemption."

Edinburgh is quite excited over the prospect of hearing Wagner's "Ring" for the first time next March. Already the seats for the first cycle have all been sold by subscription.

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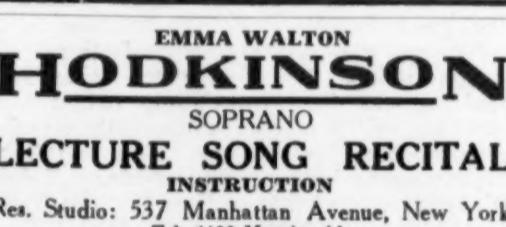
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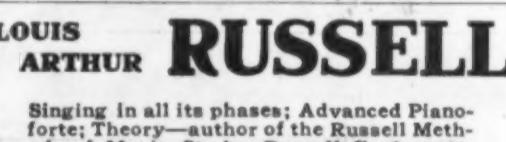
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## THE PROBLEM OF TONE PRODUCTION

Mme. A. Litsner Replies to Dr. Frank E. Miller's Article on This Subject

The opinions of vocal authorities on any subject relating to the singing voice are always certain of arousing vehement contradiction from some quarter. A recent article by Dr. Frank E. Miller entitled "My Search for a Standard of Vocal Tone" has called forth the emphatic disapproval of Mme. A. Litsner, the well-known vocal instructor, herself an officer of the French Academy and holder of the first prizes of the Paris Conservatory of Music, gold medal of the Academie des Beaux Arts, and memorial locket of the French Republic, City of Lille.

"I feel that it is my duty to answer and to state the results of my experience on a subject to which I, as a teacher, have devoted a lifetime," declared Mme. Litsner. "Tone production has been a problem to me as it has to many others, but, strange as it may seem, we have not as yet reached any satisfactory definite conclusion in the matter. There are prima donnas, for instance, whose tone production, while perfect to a certain extent, is by no means entirely so. One will be weak in her middle register, another will not know how to produce head tones correctly, while a third will prove unable to even the register between chest and medium. To my mind, those singers who possess the most perfect tone production have voices which are by nature perfect. Nevertheless, almost all voices generally have faults which the teacher should know how to correct. Now it is my firm opinion that every singer can be taught systematically perfect tone production according to her nature."

"According to the old method there are three registers in the female voice. Studies began with the lowest one, and some big, heavy chest tones were developed. But when 'fa' (first space) was reached it became a question of how to get over into the medium register which requires a different position of the throat, and how shall it be reached without making the break so perceptible?"

"I cannot state at present all the experiments which I tried. But I was unable to attain the height of my ambition and had to give up the idea of becoming a prima donna for the reason that my medium, not being in the proper position, proved too weak."

"Which is the right position? To write down a general rule which shall be adopted by every singer is impossible, since every one is different by nature. If a tone is produced I can tell at once what should be done in order that it be changed or corrected. We all know that we want a rich, full, strong, round and clear voice, thoroughly even, without any break or audible change of register. Neither musical instruments, books, nor physiology can teach us that. And, besides, no will power, energy, nor study will enable us to judge whether the adopted theories are correctly applied unless the teacher is gifted with that



MME. A. LITSNER

gift of making herself one with her pupil, of suffering when she is wrong and of rejoicing when she is right. There may be only a hairbreadth of difference in the tone at times, but I feel it, and will not pass it over without correcting it."

Dr. Miller thinks that we should find at least twenty people who should exchange ideas in order to attain perfection in the establishment of a standard of tone production. This coincides with my idea, and with this purpose in mind I have joined the Singing Teachers' Association. I have strongly advocated the idea of co-operation. I have proposed to bring together our pupils, to compare our work, to take all the good points, and avoid all the bad ones, thus establishing a uniform fundamental method to be worked out by each individual to the best of his ability. I am sorry to say that my proposition was not accepted. Each teacher thinks himself perfect, and no one wants to give in.

"I have called personally on many teachers with the idea of finding some willing to co-operate for the love of art and progress. 'If you have discovered a good point in voice production,' one answered me, 'I don't see why you would give it to everybody. I should want to keep it for myself.' 'There is no such thing as register; the voice is all one,' answered another. With that theory he produced one pupil with a big natural voice singing up to high C in the same position, but, alas! how long did that last? It lasted till the voice cracked.

"I have a pupil with me at present who studied in Italy, has her répertoire, and is a finished singer. Now she comes to me to teach her voice production, a thing which should be done at the start."

### Washington Students Perform Creditably

WASHINGTON, D. C., Dec. 6.—At the meeting of the Von Unschuld Club on Friday the pupils of the Von Unschuld University presented a program of a high and classic order, such as has never before been heard at an institute of music in the capital

city. Mildred Kolb, a graduate, acquitted herself brilliantly in the Beethoven C Minor Sonata and the Rubinstein "Octave Study," as well as in selections from Grieg and Chopin. Mrs. Massie, a teacher, also a graduate of this institution, was heard in "Gnomenreigen." The others taking part were Ethel Fischer, E. Pearl Myers, Florence Ayer, Marie Donohue, Mary Sortier and Louis Potter. The guests in attendance had the unusual pleasure of hearing Mme. Marie Von Unschuld in her exquisite rendition of the Liszt "Hungarian Fantasy." At the conclusion of the program Mme. Von Unschuld announced that Mildred Kolb would give a piano recital at the Columbia Theater on December 15, at which time she would be presented with the artist's gold medal of virtuosity, the first to be so honored by the Von Unschuld University of Music. W. H.

### FLORENCE AUSTIN RE-ENGAGED

New York Violinist Makes a Great Success in Plainfield Recital

PLAINFIELD, N. J., Dec. 6.—Florence Austin, violinist, who appeared here last season in concert and was at once re-engaged, recently gave a recital here with the assistance of Marian Austin, accompanist, and Marie de Guerry Moran, pianist.

Miss Austin was so successful that she will return for another concert in January. There was a large audience present, and the applause was such as to bring the player many recalls. Her program contained a Handel Sonata, a Bach Menuett, Schubert's "Bee," a Beethoven Menuett, the Prume "Arpeggios" for violin alone, Viotti's Twenty-second Concerto, "Words from the Heart," Radoux-Musin; Mazurka, Musin, and the Sarasate, "Zigeunerweisen."

Miss Austin's excellent tone was as much due to her skill as to her fine instrument, and its peculiarly sympathetic quality went far toward making her concert a success. She played with technical finish, and was especially successful in the more brilliant bravura passages. She was ably accompanied by her sister.

### Mr. and Mrs. Tollesen Play

Mr. and Mrs. Carl H. Tollesen, violinist and pianist, recently appeared in two musicales in Brooklyn, being well received on each occasion. At the first concert Mme. Tollesen played two Grieg numbers and Liszt's Hungarian Rhapsody, No. 11, and Mr. Tollesen selections by Nachez, d'Ambrosio and Moszkowski.

The second appearance, for the benefit of the Norwegian Hospital, occurred at the Brooklyn Academy of Music. On this occasion Mme. Tollesen played the Strauss-Tausig Valse Caprice, and Mr. Tollesen two movements of the Schott Suite with Mrs. Tollesen.

At the benefit musical given December 2 by General Edwin S. Greeley at his home, in New Haven, Conn., Nellie Carey Reynolds, contralto, of Hartford, was the soloist, and gave a delightful program, assisted by Arthur Troostwyk, violinist, and Leo Troostwyk, cellist. Mrs. Isidore Troostwyk accompanied her sons in an artistic manner, and Mrs. Maud Tower Peck, who accompanied Mrs. Reynolds, was at all times sympathetic and finished.

### MINNEAPOLIS CHORAL CLUB'S FIRST CONCERT

An Encouraging Introduction to Its Second Season—Excellent Work of Its Soloists

MINNEAPOLIS, Dec. 6.—The Minneapolis Choral Club gave its first concert of the season Friday evening in the First Baptist Church, before a large audience. This is the second season of the choral club, which, under the able direction of Alfred Wiley, has acquired a proficiency that has made it one of the strong musical influences of the community. The club does not aim to give such large choral works as does the Philharmonic Club, but the smaller and none the less beautiful ones which are seldom heard in the city. The "Erlking's Daughter," by Gade, was the principal number Friday, and the club gave it a fine performance.

The soloists were Mrs. May William Gunther, soprano; Mrs. W. N. Porteous, contralto, and Harry Phillips, baritone.

The first part of the program was made up of short choral works, including Benedict's "Hunting Song" and "Sweet and Low," by Barnaby. Of the soloists of the evening Mrs. Porteous easily won the honors by her artistic singing. Mrs. Williams Gunther was the soloist selected from the club members, one of whom is heard in solo work each concert. She has a large, full voice and is one of the younger singers who has been gaining deserved public recognition. William MacPhail, one of the most talented violinists of Minneapolis, gave two solos, and Harry Phillips sang several numbers in an artistic manner.

The excellent accompanists of the evening were played by Dr. Rhys-Herbert and Mrs. John Dahl.

E. B.

### JOMELLI IN SAN DIEGO

Recalled Many Times in Her Concert Despite "Tareefec" Cold

SAN DIEGO, CAL., Nov. 29.—"Give my very best love to MUSICAL AMERICA," was the last message of Mme. Jeanne Jomelli, the Dutch soprano, who opened the Philharmonic course here last week, as she waved "Good-bye" to a crowd of admirers. Jomelli was recalled six times after one song during her recital here, an almost unheard-of ovation from the usually lackadaisical San Diego audience. She announced that she had a "tareefec" cold, and refused to sing more than four encores.

Marie Nichols, the Boston violinist, was also recalled a number of times, although her work was "more a perfection of the head than a rioting of the heart."

Jomelli went into raptures over the perfect climate and the beautiful scenery here, declaring that she had the "California bug." She expects to spend next Summer here, instead of going to Paris, as usual.

Paul Wells gave an enjoyable piano recital at the Woman's College, Frederick, Md., December 2, under the direction of the concert department of the Peabody Conservatory of Music, of Baltimore. Mr. Wells was graduated from the Peabody Conservatory this year, and is now a member of the Peabody staff of teachers.

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## POHLIG'S ORCHESTRA IN POPULAR PROGRAM

Thaddeus Rich Soloist at This Week's Concert—Philadelphia  
 Musical News

PHILADELPHIA, Dec. 7.—For the fourth popular concert of the Philadelphia Orchestra at the Academy of Music to-morrow evening, with Thaddeus Rich as soloist, Conductor Pohligh has arranged a Wagner program including the following selections: Overture, "Rienzi"; Vorspiel Bridal Procession and introduction to Act III from "Lohengrin"; March from "Tannhäuser"; Prize Song arranged for violin, Mr. Rich; Vorspiel "Meistersinger." Next Monday evening the orchestra will give the third concert of its series at the University of Pennsylvania. The program for the ninth pair of regular concerts on Friday and Saturday of this week will consist of Bach's suit in D major, Beethoven's "Eroica Symphony," Vorspiel, "Lohengrin" and "Tod und Verkärtung," Richard Strauss.

With two soloists—Margaret Keyes, who substituted for Mme. Schumann-Heink, and George Longy—the Boston Symphony Orchestra gave its second concert at the Academy of Music last evening. Mr. Longy made his first appearance in this city as a soloist, playing Handel's concerto for oboe and string orchestra. Miss Keyes won many new admirers by her artistic singing.

Although there is nothing in the way of absolute novelty in opera here this week, the Saturday matinée will have special interest in the first appearance here of Carmen Melis, who will be heard in the title rôle of "Tosca," at the Philadelphia Opera House. Carasa and Polese will sing the leading male rôles. This evening "Traviata" was sung by the following artists: Tetrazzini, John McCormack, Alice Gentle, Sammarco and Mlle. Egener. On Thursday evening Mary Garden is announced to appear in the "Juggler." For Saturday evening Mr. Hammerstein has arranged to repeat his spectacular production of "Hérodiade."

Schumann-Heink Absent from Metropolitan Concert

Although there was much disappointment at the inability of Mme. Schumann-Heink, because of an attack of tonsilitis, to appear at the Sunday night concert at the Metropolitan Opera House, the program appeared to be greatly enjoyed by the large audience. Mme. Meitschik substituted for Schumann-Heink, and additional soloists were Mme. di Pasquali, who sang with beautiful effect an air from "I Puritani" and a valse by Venzano; Robert Blass, who sang airs from "Der Freischütz" and "Don Giovanni," and Umberto Sancarli, who was heard in the Siciliana from "Cavalleria Rusticana." The orchestra, under Max Béndix, played Goldmark's "Sakuntala" overture and the prelude to "Die Meistersinger."

### Peabody Conservatory's Night Classes

BALTIMORE, Dec. 6.—The Peabody Conservatory night classes have started with promise of a most successful season. About one hundred members are enrolled in the three branches of study—the woman's choral class, under the direction of Elizabeth Albert; the orchestral class, Franz C. Bornschein, director, and the men's choral class, under the direction of C. Bertram Peacock. The choral classes are for the study of choral singing, sight-reading and general principles of music. There are no musical requirements for admission, and individual voices are not tested. The orchestral class is for students and amateurs who play orchestral instruments. Meetings are held weekly. The membership dues are \$1 for the season. W. J. R.

**Dippel's \$500 Stud Lost and Found**  
 A \$500 pearl stud was lost by Andreas Dippel, administrative manager of the Metropolitan Opera House, December 2. Half an hour after Mr. Dippel first missed it it was reported recovered in one of the seats of the opera house by George T. Frawley, an employee.

Felix Weingartner has sufficiently recovered from the effects of his recent accident to be able to resume conducting the Vienna Philharmonic concerts and performances at the Vienna Court Opera.

The eighth performance of the season by the Metropolitan company at the Academy to-night was of more than usual interest because of the Philadelphia début of Olive Fremstad in the title rôle of "Tosca." In addition, a new conductor appeared in the person of Egisto Tango. Bonci and Scotti were the Cavaradossi and Scarpia.

The Hess-Schroeder Quartet made its first appearance in this city yesterday afternoon. Paul Krummeich, a well-known local pianist, assisted the quartet. The program was as follows: String Quartet in D Minor, Schubert; Sonata for Viola and Piano, Franck; Quintet for Two Violins, Viola and Cello, Dvorák.

The first concert of the People's Choral Union will be given at the Academy of Music on Thursday evening, January 27, when Haydn's "Creation" will be sung.

"O-Nennen," a cantata composed by Wassili Leps, of this city, to words by John Luther Long, will be given by the Mozart Society, a newly organized chorus of women's voices of New York City, in the ballroom of the Hotel Astor, New York, to-morrow evening. Mr. Leps will conduct.

The recital announced for to-morrow evening at Witherspoon Hall by Gisela Weber, the violinist, has been postponed until the evening of January 29.

"The Messiah" will be sung by the Choral Society at the Academy of Music on December 27. The soloists will be Charlotte Maconda, soprano; Rosa Olitzka, alto; William H. Pagdin, tenor; Frank M. Conly, bass. The society's second concert will be given on February 17, with a program to consist of four short cantatas. Marie Zeckwer, soprano; Clara Yocom Joyce, contralto, and Horatio Connell, bass, will be the soloists.

An interesting concert will be given by La Favorita Concert Company next Friday evening. Among the artists who will perform are Julia Z. Robinson, soprano; Katherine Rosenkranz, contralto; Anthony D. McNichol, tenor, and Henry Hotz, bass.

At the December meeting of the Mozart Club Edith Mathilde Cooke was elected president; Hannah Lalor, vice-president; Edith Reeves, secretary, and Mabel Reeves, treasurer. S. E. E.

Schumann-Heink Draws Big Washington Audience

WASHINGTON, D. C., Dec. 4.—Not for many years, perhaps not since the palmy days of Patti, has a singer been received more warmly or with so large an audience as that which greeted Mme. Schumann-Heink on November 30 at the Columbia Theater, under the management of Mrs. Wilson-Green. The entire house was sold out several days before the concert, and standing room had to be cut off some time before the opening hour, owing to the fire regulations of the theater. Mme. Schumann-Heink was heard in a more serious and delicate vein than usual, and only in her last group of songs was there brought out the humorous and coquettish side of the great contralto's musical vein. Her songs were mostly in German, and included compositions of Mendelssohn, Schubert, Richard Strauss, Brahms, L. Stein, H. H. A. Beach, Margaret Lang, Max Reger and G. W. Chadwick. Although "The Erlking" was not on the program, a recital by Mme. Schumann-Heink would not be complete without this song, so the artist was kind enough to give it for an encore. It was greeted by deafening applause. Mrs. Katherine Hoffman was at the piano, and she assisted much in the artistic rendition of the program. W. H.

### Sembrich in North Dakota

VALLEY CITY, N. D., Nov. 30.—This is a town of about 4,000 population, and it is estimated that more than 2,000 persons were in the audience at Mme. Sembrich's concert last night. All the State officials attended, and it proved the season's greatest musical event in North Dakota. One party of thirty persons attended from a distance of more than two hundred miles, and special trains for the concert were run from all parts of the State. Mme. Sembrich was in superb voice, and was ably assisted by Francis Rogers, baritone, and Frank La Forge, pianist. The singer leaves here for the Pacific Coast, where she has twelve concerts. She is booked to appear in about sixty in all before May.

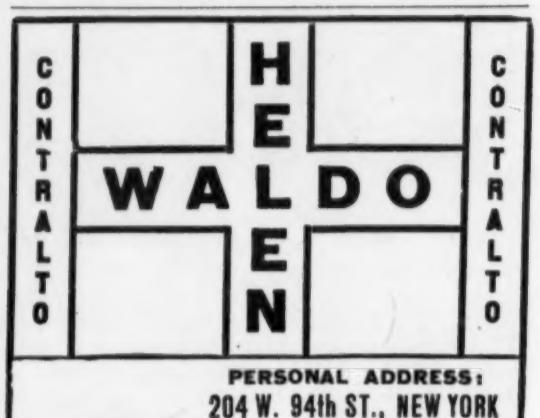
In the continued absence of Max Fiedler in Boston Carl Panzner has been chosen conductor of the Hamburg Philharmonic Orchestra.



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## America Is the Place to Study Voice Culture, Says Max Heinrich

**Noted Song Interpreter, in Reminiscent Mood, Recalls His Efforts to Introduce the German "Lieder" to This Country—His Interesting Meeting with Von Bülow**

"Ready? Steady, now!" Click. . . . Click! "All right, I've got you!"

"That's the longest minute I ever spent," exclaimed Max Heinrich, the singer and teacher known on two Continents, with a sigh of relief, as he assumed an easy position and lit his pipe preparatory to a chat on music and musical conditions.

"A minute is never so long as when one is posing for a picture, unless" (and here he gave a reminiscent smile and looked at his daughter, Julia, herself a contralto of note) "unless one is standing before an audience waiting for the orchestra or the accompanist to finish a lengthy introduction. That is a sensation never to be forgotten!"

As he chatted, I took an opportunity to fix indelibly in my mind the appearance of this singer who had made history in America. Though I had seen him in public, it was my first intimate chat with Max Heinrich, and, as the time wore on, I hailed the opportunity to know the man as well as the artist.

I saw a man, mature in years but not old, a man of vigor and pulsating with enthusiasm. Art, and a long career filled with honors, have not aged Max Heinrich; they have rather deepened his youthful vigor and have mellowed his talent with the breadth of view and tolerance of other men's views, concomitant only with a gradual and rational ripening of talents and spirit.

Physically, he is a man of dignity, of power. A big frame, suggestive of strength and reserve power, is surmounted by a head that invariably demands a second look, even if the man be unknown. His face is heavily lined, not however with the marks of old age but with lines which bespeak a development of character and every one of which shows added power and understanding. An artistic carelessness of dress, never slippshod but rather proclaiming that the man is more important than the clothes, and hair carelessly pushed back from the broad expanse of forehead, completed the picture.

"I have come home to America and have settled in New York to spend the rest of my days, God willing: I have traveled over nearly all of the civilized countries of the world giving recitals, and I have earned a rest, but that is not why I have settled here. My principal reason is that I have learned much in my long career that will be valuable to the young artist, and so I am going to devote my time to teaching. I have many pupils now, but I shall soon have more than I want, and sometimes the world will hear of them, for I only take those who are earnest in their desire to study. I am making a specialty of interpretation.

"My career covers a good part of the musical development of this country. Why, I introduced German *Lieder* in America at a time when the singing of a German song was as likely to bring stale vegetables as it was to evoke applause!

"Now one can travel from New York to Kalamazoo and find appreciative audiences even in the smallest towns. It is remarkable! Not only do I find audiences that understand, I also find good musicians

at work and critics who know how to write about an artist's work. In several instances I found that the writers of certain excellent criticisms had studied music seriously and had eventually gone into newspaper work or other business. I have, in my travels here, found good men everywhere, men with good and keen opinions. It's wonderful!

"I remember when I first came to America, old Dr. Damrosch brought me to New York. I sang the 'Elijah' in the old Academy of Music at Broadway and Seventh avenue, and so great was the enthusiasm that they carried me off the stage! . . . Yes," after a period of reminiscent thought, "that was a great success. After that I toured America. I went everywhere and I created many roles, how many I do not know. Probably I have created more roles in America than any other singer.

"In oratorio no one has done so much in this country, and I made lots of money, only don't ask where it is; 't's gone where the woodbine twineth!'

"I shall bring my daughter before the public here and she will make a great success, for she is a great singer! But let me tell you an experience she had with her voice. She had studied in this country and had done good work, but she wanted to go to Europe to study, so I sent her. At first, everything was all right, but after a while I saw that there was something wrong, so I sent word for her to come home at once. When she got here I found that she had lost her voice entirely, and for six months she did not sing a note.

"I had always felt that it was not necessary for a music student to go abroad for study, but that convinced me. Yes, let the talented pupil who has made good progress in his work go to Europe to look around, to see how they do things. Let him go to the art galleries, to concerts, travel, or perhaps take a few lessons in interpretation from an established teacher, but study voice culture, voice placing, no! We know more about the training of the voice here in New York than they do abroad, and I'd have saved \$2,000 if I had only 'taken the bull by the horns' sooner!

"In Germany they do not know how to train voices, but they are thinkers, and so the music student should visit that country to get the atmosphere of the art and intellectual life. The French are not so necessary to visit, though they surpass Italy. Of course, I don't say that the Italians are fools, but all they know is opera. There is no intellectual musical life there.

"It is amazing to hear the French and Italians sing German songs. They have not the remotest conception, the faintest idea, of their inner meaning.

"But to return to the American teachers. They are honest and do not teach just for the money. I have no use for the man who takes his \$5 and says, as the pupil passes out: 'Thank God, that's over!' I teach with all of my strength, with all of my knowledge, and a passage must be sung correctly if it has to be gone over a thou-

sand times. And the singers know this. That is why such artists as Belle Cole, David Bispham, George Hamlin and innumerable opera singers have coached with me.

"Of late I have given my attention to composition and recitations to accompaniment. I remember when I recited Strauss's 'Enoch Arden' in Wolfsohn's studio and Richard Strauss was present. Every few minutes he interrupted me with exclamations of praise, and at last said: 'I must write Possart, in Berlin, that, if he wants to hear "Enoch Arden" recited, he must go to Chicago and hear you.'

"I have met many famous men in my day, but the meeting that gave me the greatest pleasure was one that I had with Von Bülow, in London. It happened that he was in that city to give a series of concerts, and, because of illness or a bad season, they did not go well, so I had chosen a most inopportune moment to present a letter that I had from Walter Damrosch. However, I sent the letter up, and presently his wife came down and asked that Von Bülow be excused as he was feeling indisposed. For some reason or other, we chatted for a few moments and then, being

through one song when he rose from his chair, which he had moved close to me at the piano, gave me a tremendous thump on the back and cried: 'You're a liar!'

"Sir, I exclaimed, I—

"You're not a singer, you're an artist," he finished.

"That was the greatest compliment I ever received. Von Bülow went back to Germany shortly after that and I never saw him again."

Max Heinrich had been smoking his pipe all the while, great clouds of smoke hovering about his head as he told the story, but as I requested a recitation of his setting of the "Raven," with his own music, he laid it down, with the remark: "It is a good friend; it is my last love, but I can't, and don't, try to sing or recite with it in my mouth!"

And then began the most pleasant twenty minutes I ever spent. Beginning quietly, and playing his own accompaniments, he recited the "Raven" to me, and he never did it better. His preceding talk of his career and of his art, his own pleasant studio, the audience of but one, and that one strongly sympathetic, all contributed in making a never-to-be-forgotten rendition. As the climax came he half rose from his chair and the dramatic power of the music and the personality of the great artist gripped hold of the imagination. And, as he finished, subdued and quiet, I took my departure, knowing that I had communed with a great artist and a great man.

A. L. J.

### ORGANIST COLBY'S MASS

**Los Angeles Musician Author of Serviceable New Choral Work**

LOS ANGELES, Dec. 1.—Frank H. Colby, organist of St. Vibiana's Cathedral, has composed a mass which he has had his choir give at the cathedral services, different movements at different services. It stands comparison well with works of this class that are within reach of the average choir, and is better than many in common use.

J. Benson Starr, of the Fillmore School of Music, gave an illustrated lecture recently on "Voice Training as Physical Culture," treating his art from the hygienic standpoint. Mr. Starr was a pupil of William Shakespeare.

At a recent concert of the new Municipal Band the program included the following: Nibelungen March, Wagner; entire act from Coppelia, Delibes; overture to "Raymond," Thomas; three dances from "Henry VIII," German; Morris Dance, Shepherd's Dance, Torch Dance; Alumbatt, Wagner. Director Hamilton does not believe in programs that profess to "educate the public" entirely by means of light opera selections and tawdry marches. The band is drawing large crowds to Central Park twice a week.

Mary E. Lilley, pianist, assisted by Georgia Rhea, violinist, and May Moyer, singer, gave a recital at the Walker Auditorium last Saturday afternoon, representing the Los Angeles Conservatory.

Mrs. Bertha Baruch, of the Los Angeles Times literary staff, lectured on "The Ministry of Music" at Simpson Auditorium a few days ago. The various moods of music were illustrated by vocal selections given by Mrs. Bertha Vaughn, one of the best of Los Angeles sopranos, and by William E. Strobridge, who has an enviable place among the local pianists. The audience was of goodly dimensions, an unusual thing at a lecture on music. W. F. G.

The concert department of the Peabody Conservatory of Music, Baltimore, has arranged to furnish artists for religious services of the Young Men's Christian Association at the Garrick Theater in Wilmington, Del. Frederick R. Huber is in charge of the concert department.

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## FROM "MUSICAL AMERICA" READERS

## Importance of Teaching Music in Public Schools

BURLINGTON, N. J., Nov. 30, 1909.  
To the Editor of MUSICAL AMERICA:

May I occupy some of your very important space for the expression of some deep-rooted opinions of mine about the value of teaching music in all our public schools? Music is one of the most wonderful and beautiful of man's gifts, and we should endeavor to make our country as great in

music and other arts as it is already in business, science and invention. To accomplish such results, we must begin with the smallest children.

This fact has been realized by our large city school systems, and also in many of our towns, and the graded music courses used are every year being made a more important feature of the school work. Apart from the artistic value, music, when properly taught, demands the exercise of as many mental faculties as any other subject. To read a page of music at sight requires a thorough knowledge of the fundamental principles of staff notation, powers of concentration to carry on accurately different lines of thought, the ability to make quick decisions and a perfectly controlled will power.

To outline briefly, music should be taught in all our public schools, first, because some knowledge of its principles is essential to a broad education. No boy or girl can reach the age of twenty-one knowing nothing of even the rudiments of music without feeling a deep sense of loss, and realizing that something important in his or her education has been left out. Comparatively few children can have private musical instruction at home, and hence it is the duty of the school that aims to give the best to its pupils to include music in its curriculum.

Second, the refining influence of music is, of course, self-evident.

Third, the voices of children are much more responsive to good training than are adult voices. The child's voice is flexible and pliable, and is used naturally, if properly guided in the beginning, and if so guided is almost sure to be of value when it becomes an adult voice. The opportunity should be given the school children to learn to use their speaking and singing voices properly, for many so directed would develop in later life good voices which would otherwise be lost. The improper use of the child voice will cause bad vocal habits that will absolutely ruin the adult voice. This is the opportunity the public school has of developing in children talents that will be of the greatest pleasure and profit to them and to their fellows in after life.

Fourth, to introduce the teaching of music to the children in public schools, where it has not been taught, would be a move on the part of those Boards of Education that would strongly appeal to the parents and would undoubtedly be very popular. If it is a question of finding the time to teach music I believe some less important subject might better be dropped out to make room for it.

Fifth, many educators to-day agree that music, if properly taught, has as strong claims to an educational rating as any other subject in the curriculum, and it should be the aim of the schools to give to every child the mental discipline derived through the study of the sounds and symbols for sight-reading and singing; to develop the emotional nature and love of the beautiful, and to create an appreciation of good music. The fact that progressive schools all over the country are yearly making a more important feature of their music courses seems sufficient evidence that they

have found it to be a study of great value to their pupils.

CLARENCE WELLS,  
(Choirmaster and organist of St. Mary's Church, Burlington, N. J.)

## A Great Paper

MICHIGAN CONSERVATORY OF MUSIC,  
DETROIT, MICH., Dec. 1, 1909.

To the Editor of MUSICAL AMERICA:  
I am very happy to send you my check for next year. Your paper is a great paper, and "Mephisto" is a great man.

GIUSEPPE BARTOLOTTA.

## ELKS' MEMORIAL CONCERT

## Noted Soloists Appear at Annual Service in Boston

BOSTON, Dec. 6.—The musical program in connection with the annual memorial services of the Boston Lodge of Elks, held at the Colonial Theater yesterday afternoon, was far more pretentious than anything given on a similar occasion. A choir of specially selected male voices, under the direction of Frank O. Nash, the organist and choir director of the Unitarian Church, Jamaica Plain, was one of the important features on the program. The choir sang Gounod's "Sanctus," Kremser's "Prayer of Thanksgiving" and Kipling's "Recessional" with the De Koven setting. Mmes. Boninsegna and Leveroni and M. Bourrillon, of the Boston Opera Company, and Lucy Phillips sang. E. C. Carr played a cornet solo, "The Lost Chord," accompanied on the organ by Harry R. Ells, and there were several orchestral numbers by the Colonial Orchestra. The memorial service is held on the first Sunday of December of each year, and is in memory of the members of the order who have died during the past year. Mme. Boninsegna sang Bach-Gounod's "Ave Maria" and an aria from "Tosca" and Mme. Leveroni, Luzzi's "Ave Maria." Particularly favorable mention should be made of the singing of the chorus, the accompaniments for which were played by Mr. Nash, the organist.

D. L. L.

## Musical Instruments of Biblical Times

WESTFIELD, MASS., Dec. 4.—The Rev. W. S. Ayres, of the Central Baptist Church, who has made a thorough study of the history of music and musical matters, spoke in the First Congregational Church Sunday on the music of the ancient Hebrews. He explained that the Old Testament books showed that the Hebrews had a variety of musical instruments. Two of the most popular were the harp and the lyre. Reference was made to the One Hundred and Fiftieth Psalm and others where musical instruments are mentioned. The modern stringed instruments were developed from the simple bow and string of the ancient Hebrews. The wind instruments were the pipe and flute. The modern organ had its origin from the wind instruments of the Hebrew nation. Mention was also made of the forms of trumpets and cymbals. The ancients evidently had little conception of harmony, it was said.

W. E. C.

## McCormack Sunday Favorite

Irish melodies sung by the Irish tenor, John McCormack, at the Sunday night concert at the Manhattan Opera House were the most popular feature on the program. His sympathetic and finished rendering of "The Snowy-Breasted Pearl" won him an unusual demonstration. Jascha Bron, the boy violinist, was another soloist, and played Saint-Saëns's B Minor Concerto capably. Lina Cavalieri's singing of an aria from "Herodiade" was another much-applauded number. Other singers of the evening were Messrs. Vallier, Crabbé, Laskin and Devries, and Mmes. Trentini, Miranda and Mazarin. Several orchestral selections were conducted by Messrs. de la Fuente and Strarani. Mr. Sammarco was unable to sing, through illness.

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## MARISKA ALDRICH SOLOIST WITH RUSSIAN SYMPHONY ORCHESTRA

Prima Donna Discloses a Beautiful Vocal Art at Second Concert of Modest Altschuler's Organization--Program Made Up of Tschai-kowsky's Works.

The Russian Symphony Society gave its second concert on Thursday evening, December 2, at Carnegie Hall. The program, which was composed wholly of the works of Tschai-kowsky, was as follows:

Part I. Symphony No. 5 in E Minor. Part II. (a) Aria, "Pique Dame" (in Russian). (b) Aria, "Joan D'Arc," Mariska Aldrich; "Nutcracker" Suite, (I) Overture Miniature; (II) Danse Charactéristiques, (a) Marche, (b) Danse de la Fée-Dragee (c) Danse Russe, Trépák, (d) Danse Arabe, (e) Danse Chinoise, (f) Danse des Mirlitons; (III) Valse des Fleurs.

The Fifth Symphony, which many persons prefer to the Pathétique, was given a much more satisfactory reading than the Pathétique lately received at Mr. Altschuler's hands. In general, the dramatic outlines of the work were made to stand out well, and the phrasing was much more clean cut. The climaxes also were well built up. Some deficiencies may, perhaps, be put down to the fact that Mr. Altschuler has not the best of material in his orchestra to work with; but he seems not to know how to squeeze juicy and intense tone out of his strings at moments where such quality is absolutely demanded by the nature of the music.

It is not sufficient that notes merely be played. They must at certain moments have the quality of grip, of intensity, imparted to them, failing which the result fails. The beauties of the symphony, nevertheless, found their way to the audience, and Mr. Altschuler received much deserved applause for his work.

Mme. Mariska Aldrich charmed the audience, both with her presence and her art. She came on the stage looking like an ideal Valkyrie maiden in form and stature, and the sombre Tschai-kowsky arias seemed almost out of keeping with the scene that presented itself to the eye. These arias are not calculated to produce a brilliant effect. They call, however, for a human and appealing vocal quality, and this the singer lent to their interpretation. Mme. Mariska Aldrich is individual and characteristic in her tone quality, which differentiates itself from the ordinary in much the same manner that the tone of the viola differentiates itself from that of the violin. Her lower tones have a quality of beauty not unlike

the viola, and are well delivered. She carried the climaxes with power, though there was more beauty in her softer upper tones, some of which were of exquisite quality.



MARISKA ALDRICH

Mme. Mariska-Aldrich's style is not of the mobile Latin sort; she is statuesque in appearance, and her art reflects a similar quality. It has the dignity and impressiveness of the Northern temperament. She was recalled with enthusiasm many times.

The charming "Nutcracker" Suite, after the fairy-tale by E. T. A. Hoffmann, brought the concert to a pleasant close.

### WON'T SING "THAÏS"

Carmen Melis Decides to Leave Mary Garden "Trust" Undisturbed

Though she considers it one of her best parts and would like to sing it here, Carmen Melis says she is willing to leave "Thaïs" to Mary Garden.

"I sang 'Thaïs' in Rome," said Mme. Melis to a New York *Times* interviewer, "and Massenet was kind enough to say very nice things to me. I wanted to sing it here. I asked Mr. Hammerstein, and he told me the story of the trouble last season between Mme. Cavalieri and Miss Garden. I dislike intrigue and operatic squabbles, and if Miss Garden thinks the

part belongs to her I shall not dispute her right."

The Carmen Melis répertoire includes "Tosca," in which she made her original débüt four years ago; "Thaïs," "La Bohème," "Faust," "Manon" (Massenet), "Manon Lescaut" (Puccini), "Pagliacci," "Cavalleria Rusticana," "Iris," "Madama Butterfly," "Andrea Chenier," "Adriana Lecouvreur," "Wally," "Mefistofele," "Otello," "Fedora," "Albatros" and "Hermes."

The last two mentioned operas are by young Italian composers, and the principal parts in them were "created" by Mme. Melis at Genoa.

Another Italian composer, Cesare Castelfranco di Livroni, Italy, is writing an opera to be called "Melisende," the book of which

is similar to Rostand's play "La Princesse Lointaine," which was played by Sarah Bernhardt.

"The opera is nearly finished," said Mme. Carmen Melis, "and I hope that it will be ready for me to appear in it here next year."

"Now I sing 'Tosca.' After that perhaps 'Desdemona.' I hope to be able to sing 'Madama Butterfly' here this Winter. It is not in the répertoire of the theater, but I may persuade Mr. Hammerstein. In January I am to appear in Leoncavallo's 'Zaza,' which I think is a tremendous opera."

The career of this singer has been brief. She made her débüt in Novara, a small town outside of Genoa, in "Tosca." Since then she has sung at Rovereto in Austria, at the Constanzi Theater in Rome, at Ferrara, at the San Carlo in Naples, at the Massimo Theater in Palermo, in Venice, at the Khedival Theater in Cairo, in Lodz, Russia; Warsaw, Odessa, Brescia, and, finally, in Geneva.

"In Cairo I sang before the harem of the Khedive," she said. "Not a single man was present. It was in the Khedival palace, and you can't imagine the queer feelings I had when I saw this assemblage of women before me, all with veiled faces. I sang an air from 'Butterfly' before them. The Khedive often came to hear me sing at the Opera."

### WILL PRESENT NEW OPERA

Oscar Ehrgott and Newark Opera Club Will Perform American Work

Oscar Ehrgott, formerly of Cincinnati but now teaching voice, singing and directing in New York, announces a performance during the first part of January, by the Newark Opera Club, of a new light opera the music and words of which are by Harry S. Cyphers and Malcolm F. MacLure, both of Newark. The soloists will be from the club. The title of the opera is "In Khorassan."

Mr. Ehrgott has planned to present with his choruses and pupils during the present season, many operas and like works that have not yet had production. In this way he hopes to bring to public notice works of some importance.

In his last two seasons in Cincinnati, Mr. Ehrgott, with the assistance of his wife, presented no less than eighteen oratorios and cantatas, and gave fifty-four performances of grand, romantic and comic operas. These were all given in costume, and with the proper stage settings.

### TINA LERNER SCORES

Young Pianist Astonishes Minneapolis by Performance with Orchestra

MINNEAPOLIS, Dec. 6.—Tina Lerner, the Russian pianist, scored a remarkable success in Minneapolis with the Minneapolis Symphony Orchestra November 28. She was most enthusiastically received, and gave as an encore the familiar Rondo Capriccioso of Mendelssohn. The critic of the Minneapolis Journal of November 29 said: "She played the familiar Rondo at such a marvelous tempo and with such a superlative delicacy and purity as to electrify her audience. She astonished the authorities; fascinated the teachers, and left the piano pupils speechless and hopelessly envious."

Miss Lerner will appear January 7-8 with the St. Louis Symphony Orchestra, playing the Liszt A Major Concerto. E. B.

## PITTSBURG TO HEAR HAMMERSTEIN STARS

Impresario Steals March in Opera War There—Will Invade Canada Also

Oscar Hammerstein's Manhattan Opera Company is going to invade Pittsburgh during the week of December 20 and thus steal a march on the Metropolitan company, which does not begin its engagement in the City of Smoke until late in the Winter. Heretofore the Metropolitan has monopolized the grand opera season in Pittsburgh, going there after the close of the New York season.

Mr. Hammerstein promises Pittsburgh some of his most prominent stars, including Mary Garden and Mme. Tetrazzini, and will present them at the Alvin Theater, which is booked by the Shuberts. He also announces a tour of Canada, and has arranged with the Shuberts to present his company at their houses in Montreal, Toronto, Quebec and Ottawa. The tour will open in Montreal, December 13.

Mr. Hammerstein's move is regarded as a victory for him in the opera war being waged in Pittsburgh. He will present the operas there during Christmas week exactly as sung at the Manhattan Opera House, and with the same casts and scenic effects. Among those who are scheduled to sing, besides Miss Garden and Mme. Tetrazzini, are Carmen Melis, Jeanne Gerville-Réache, Charles Dalmorès, John McCormack, Frederico Carasa, Maurice Renaud, Charles Gilibert and Armand Crabbé.

The week in Pittsburgh will begin with "Lucia," with Tetrazzini and Mr. McCormack. Then will follow "Tosca," with Carmen Melis and M. Renaud; "Traviata," with Tetrazzini; "Sapho," with Garden and Dalmorès; "Rigoletto," with Tetrazzini and McCormack; "Le Jongleur de Notre Dame," with Garden, and the double bill, "Cavalleria Rusticana" and "Pagliacci," on Saturday.

It is possible that Mme. Tetrazzini and Miss Garden may also be members of the company to appear in Canada. In the four cities named and in Pittsburgh leaders in society and musical circles have been clamoring for New York grand opera presentations, and Mr. Hammerstein, it is said, has already received every assurance of enthusiastic support for his performances there.

In all the cities the Shuberts have large theaters, equipped with every device necessary for elaborate opera performances.

A long Canadian tour for his opéra comique company is also projected by Mr. Hammerstein.

### Opera Prices Lowered at New Theatre

Prices of seats for the performances of light opera at the New Theater have been reduced as a result of many requests, and the new schedule went into effect this week. Seats in the first balcony, which have brought \$5, \$4 and \$3, will now be sold at \$4, \$3 and \$2, respectively. In the second balcony the seats which brought \$2 will be sold for \$1.50, and those which went for \$1.50 will go for \$1.

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## GIFTED SISTERS IN CHICAGO RECITAL

**Paloma and Karla Schramm Disclose High Musical Attainments—Winifred Lamb, Pianist, and Frank Preisich, Baritone, Give Concert—News of Local Musicians**

CHICAGO, Dec. 6.—A friendly representative and distinctly fashionable audience approved the unique and pleasing pianistic performance of the Sisters Schramm—Paloma and Karla, last Tuesday evening, in Music Hall. Paloma, the elder sister, who is still in her teens, made her début a year ago in Orchestra Hall and on this occasion heightened the impression then conveyed, not so much perhaps by her playing, for she has remarkably small hands, but by her poetic insight, the strength of her imagination and her capability in improvisation. Her most remarkable performance was the variations at length that she had never before seen upon a theme provided by a member of the audience. The brilliancy and facility with which she enlarged upon this cue gives belief that she may some day in the near future figure in composition.

The younger sister, Karla, impressed at once with her freedom and facility in technique, as well as the warmth and color beauty of her tone, giving astonishing readings in a very vital performance. Her selections were: Chopin's Nocturne; Mendelssohn's Etude in B Flat; Schumann's Intermezzo; a Cradle Song by her preceptor, Mrs. Regina Watson, an anaemic composition, and Weber's Rondo, given with real brilliancy and sparkle. The sisters opened the program with Bach's C Major Concerto for two pianos. Paloma Schramm following gave the Wagner-Tausig "Liebeslied" with remarkable brilliancy and rare tonal value, and Scriabine's "Prelude," providing as a final number Chopin's Polonaise in E Flat. All in all, these two gifted young girls gave an interesting performance and their careers are rosy with promise.

Winifred Lamb, pianist, and Frank Preisich, baritone, were heard in recital at Cable Hall on Tuesday evening. George W. Brewster, who was to have taken part on this program, was unable to do so because of illness, and Mr. Preisich supplied the vocal numbers on short notice. Miss Lamb opened the program by giving four Chopin preludes, Reger's Gavotte and Smetana's "Bohemian Dance," all done with fine regard for phrasing and showing her to be an interpreter with good style and musical understanding. Mr. Preisich was first heard in the aria from Verdi's "Don Carlos," which he gave in finished fashion, proving on this occasion that he is the possessor of a fine baritone voice of good range and quality. His other numbers were "Still wie die Nacht," and this was so pleasing to the audience that they demanded his reappearance, when he gave Nevin's "Serenade" as an encore. Miss Lamb subsequently was heard in Rameau-Godowsky's "Tambourin"; Debussy's "Habanera"; Liszt's "Liebestraum"; Schubert-Liszt's "Hark, Hark, the Lark," and Dohanyi's "Rhapsody."

Jennie Johnson, assisted by Hans Hess, cellist, gave a very interesting program in Kimball Hall, Saturday afternoon, December 4. Miss Johnson first sang Rossi's "Ah, Rendimi"; Martini's "Joys of Love" and Carissimi's "Victorious, Victorious." This group showed her to be the possessor of a contralto voice of good range and quality. Mr. Hess next appeared, giving Stradella's Aria for Violoncello, with good effect. Miss Johnson then sang Grieg's "Swan," "Cradle Song," and three Schumann numbers, the first song being particularly well given and suited to her voice. Mr. Hess gave Goltermann's "Andantino" and Gabriel's "La Cinquantaine," and the afternoon closed with a Schubert group sung by Miss Johnson. Mrs. Karleton Hackett played sympathetic accompaniments.

Frederick Fredrickson, violinist, will give a pupils' recital on December 16 in the Auditorium Recital Hall.

Bertha M. Stevens gave a piano recital in the Auditorium Recital Hall on Tuesday evening, presenting a program of trying and difficult numbers in a worthy manner. The Bach Prelude and Fugue opened the concert, followed by three Schumann numbers; the Beethoven Sonata, op. 31, No. 3; four Chopin numbers; a modern group and a Liszt Rhapsody, all given in a masterly manner. Miss Stevens is particularly well equipped technically, and her left-hand work is remarkable. One of the most satisfactory pieces of the evening was Moszkowski's "Autumn," which was given with good effect and style, and her Chopin numbers showed the result of musical intelligence and rare taste.

Louise St. John Westervelt, assisted by Marx E. Oberndorfer, accompanist and pianist, gave a recital at Cable Hall on Thursday evening. Miss Westervelt's program included compositions of Handel, Cherubini, Schumann, Franz, Strauss, von Fielitz and others, and was given in good style and with excellent understanding.

Mr. and Mrs. Theodore S. Bergey and Signor and Mme. Antonio Frosolono furnished an excellent program on Thanksgiving evening at the Windemere Hotel. The recital pleased a large audience. The opening number, Tartini's Sonata in G Major as interpreted by Signor Frosolono was given a fine reading, and Mr. Bergey was heard to excellent advantage in the aria, "Lend Me Your Aid" from the "Queen of Sheba." Pupils of the Bergey School of

mer, Arthur Beresford, Amanda McDonald, Antonio Frosolono and May E. Sellstrom. Signor Frosolono and Mr. Sherwood furnished a program also on Saturday, November 27, at the West End Woman's Club, which was given with signal success. The opening number was the Brahms' Sonata, Op. 100, A Major, which was given an excellent reading.

May E. Sellstrom, pianist, will give a program at the Woodlawn Woman's Club on December 7.

At Cable Hall on Saturday morning, December 11, Sophie Ackerman, a pupil of Frederick Morley; Gertrude Jackson, Emma Waldron, Mrs. W. A. Alexander and Lena Loofbourrow, pupils of Mrs. Butler, of the Cosmopolitan School of Music and Dramatic Art, will give a recital.

Mabel Sharp Herdien, soprano, and Arthur Middleton, basso, were heard last Friday evening in conjunction with the Ravenswood Musical Club under the direction of Curtis Barry, as soloists in Coleridge-Taylor's "Death of Minnehaha." The soloists scored the usual success that all their work deserves.

Marie Bergerson, pianist, and Mabel Woodworth, violinist, artist pupils of the American Conservatory, will give a recital



PALOMA AND KARLA SCHRAMM

Music were heard in a diversified program at the rooms of Samuel Block, No. 220 Wabash avenue, on Tuesday evening, November 23. Those taking part on this occasion were Mildred Nettinstrom, Margaret Griffith, Mrs. Croizard, Harriet Hill, Emily Vane, Lucy Scantlebury, Gertrude Isaacs, Bertha Milward, Mrs. Block, Martha and Emma Damert, Charles V. Hough, Agnes Bright and a number of others.

The annual piano recital given by Mary Wood Chase, well known throughout the country as an artist of note and an educator, will be given in Music Hall on Thursday evening, December 9. Within the last month Miss Chase has played in Denver and other Western cities with marked success.

Students of her school gave two recitals during November, at which events the Misses Arnold and Tiffany and Mr. Stuhler furnished artistic programs. Guy Woodward, violinist, and Carolyn Cone, pianist, announce a recital for Wednesday evening, December 8, at Music Hall.

Francis S. Moore, organist of the First Presbyterian Church, gave an interesting program at that church last Sunday evening, when numbers by Bach, Wagner, Charles A. Stebbins, Massenet and Guilmant were heard to good advantage.

Lucille Stevenson Tewksbury, soprano, and Albert Borroff, basso, will be heard in the "Messiah" performance given by the Apollo Musical Club in Orchestra Hall on December 27 and 29.

On Wednesday, Thursday and Friday evenings of last week all the shops in the Fine Arts Building and the Woman's Club rooms were opened to the general public. This brought many visitors to the building, all of whom were most interested in the programs of music furnished by the Sherman School on these evenings in the Woman's Club. Those taking part on the different evenings were: William H. Sherwood, Georgia Kober, Mabel Webster Os-

sisted by Cyril Graham, accompanist. Miss Graham is the soprano soloist at Plymouth Church and her work is of the most pleasing character. In this recital she was heard in several operatic arias to good advantage. Especially well done was "Dich Theure Halle" and "Voi che Sapete."

The Musical Art Society concert will take place on Tuesday evening, December 14. This society has the honor and unusual opportunity of being directed by Frederick Stock, who rehearses the members two days every week.

Alexander Sebald, violinist, and Anton Foerster, violinist, of the Chicago Musical College faculty, will be heard throughout the East during the latter part of the Christmas holidays in a series of concerts. Pupils of the college were heard in a recital Saturday morning, December 4. Minna Geier, Esther Grimm, Walter Rudolph, Edna Swanson, Mabel Dally, Ethel Hanevald and Wally Heyman took part and acquitted themselves in a creditable manner.

E. A. Stavrum, manager, has booked artist-recital series in Aurora, Watertown and Joliet, Ill. The series includes the Marion Green Concert Company, comprising Marion Green, basso; Franz Wagner, cellist, and Katherine Howard, pianist; Mme. Signe Lund, the distinguished Norwegian composer, assisted by Bergljot Aalrud, contralto, and Mae Doelling, pianist; the Palmetto-Gillman-Osary Concert Company, which consists of Enrico Palmetto, tenor; Harry Gillman, violinist, and Manon Osary, harpist. Marion Green has been booked for engagements every day during one week in December in Indiana, and sings during Christmas week in Joliet and Aurora. Sybil Sammis-MacDermid sings this month in Streator, Springfield and Evanston, and has been engaged with Marion Green for the St. Paul Symphony Orchestra in Milwaukee on January 1 and 2. Conditions point to a more prosperous year than ever in the Music Teachers' Exchange Department. The exchange being exclusively musical, it has great advantages in this particular field.

Mme. Tetrazzini is announced as soloist for the Auditorium concert on December 12. On this occasion she will be heard in the mad scene from "Lucia" and selections from "La Traviata."

John B. Miller has just returned from Denver, where he sang in the "Messiah" with the usual success that marks all his work. The critics were all enthusiastic over the singing Mr. Miller did in this oratorio, the Denver Republican declaring "John B. Miller, of Chicago, was superb in the tenor arias." Mr. Miller's time is almost booked solid for the month of December, he having engagements in many parts of the State in addition to singing the "Messiah" here on the 27th and 29th.

A. K. G.

### Peabody Students Issue "Bulletin"

BALTIMORE, Dec. 6.—The December issue of the Peabody Bulletin appears in booklet form, with twelve pages of very interesting information concerning the conservatory's events. It contains portraits of Olga Samaroff and Ernest Hutcheson, Clara Ascherfeld, Franz C. Bornschtein and Charles H. Bochau, of the Peabody staff. There is an illustrated page of humor entitled, "Faculty Vacations," showing members of the faculty in humorous attitudes. It is published by the students of the Peabody Conservatory. The editorial staff is composed of May Garretson Evans, consulting editor; Henrietta Strauss, editor-in-chief; Marion Rous, Mary K. Hutchins, Annie May Keith, Alan Houghton, Edith Lauer, Virginia Blackhead, Eugene McD. Bonner, Lina De Rosset and Elizabeth Gutman. The Bulletin is designed to cultivate "college spirit" among the students. W. J. R.

### Samaroff with Boston Orchestra in Washington

WASHINGTON, D. C., Dec. 8.—The second concert of the Boston Symphony Orchestra, under the local management of Mrs. Wilson-Green, was heard yesterday afternoon at the National Theater. The soloist on this occasion was Mme. Olga Samaroff, who played Liszt's Concerto, No. 1, in E flat major. The symphony presented was Goldmark's "The Rustic Wedding." The other numbers by the orchestra was Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks." Max Fiedler conducted.

W. H.

Waldemar Lütschig, the German pianist, who spent one season in Chicago, scored a success with the Schumann Concerto in Potsdam the other day.

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## PITTSBURG CLUB'S AUSPICIOUS START

**Apollo Singers Open Season with  
Splendid Concert—Florence  
Hinkle Soloist**

PITTSBURG, Dec. 6.—A large and enthusiastic audience last Thursday night attended the Apollo Club's first concert of the season, at Carnegie Hall. Rinehart Mayer and his splendid organization were given a flattering reception. Florence Hinkle, soprano, and the soloist of the occasion, was in perfect voice, and H. G. Hurlebus and C. C. Rinehart sang well in the incidental solos to "The Lord of Dunderberg," which was the last number on the program. "Wynken, Blynken and Nod" was the great favorite, and Miss Hinkle and the entire organization sang it in a manner to earn all the plaudits accorded them.

Luigi von Kunits, former concert-master of the Pittsburg Orchestra, and head of the von Kunits School of Music, who has been prominent in musical affairs of Pittsburg, leaves here next May to take up his residence permanently in Vienna. Mr. von Kunits came to the United States in 1893 as assistant conductor and concert-master of the Austrian Orchestra at the Chicago World's Fair, and came to Pittsburg in 1896 as concert-master of the Pittsburg Orchestra. Ten years ago he married Henrietta Jane Gittings, a daughter of Joseph Gittings, the piano instructor, and three children have been born to them. In discussing his determination to leave America, Mr. von Kunits said that he believed Vienna offered him more opportunities. He will take ten of his pupils abroad with him, among them Vera Barstow, of Cincinnati; Katherine Wineland, of Findlay, O.; Ruth Kepner, of Salem, W. Va., who is only seven years old, and who will be accompanied by her mother, and Katherine and Isabella Loucks, of McKeesport.

Mme. Olga Samaroff was the soloist of the Pittsburg Orchestra at its last pair of concerts, and captivated the audiences which heard her. She chose the Liszt E Flat Concerto, and played it with much brilliancy, three encores being necessary to satisfy the audiences. The orchestra, Emil Paur conducting, played a Bach fugue for string orchestra arranged by Josef Hellmesberger; Haydn's Second Symphony

in D Major; Goldmark's overture to "Sappho," and Liszt's symphonic poem, "Tasso," all being cordially received. The new harpist, Mr. Vito, was heard for the first time in solo work in that part of "Sappho" arranged for the harp, and Mr. Vito and Director Paur had to bow repeatedly because of the spirit with which the number was given.

Mme. Schumann-Heink, who appeared in concert here last Monday night at Carnegie Hall and received a warm welcome from a large audience, will return again in April, when she will be soloist in a concert to be given by Conductor James Stephen Martin's organization. The chorus will give its first concert at Carnegie Music Hall January 20. E. C. S.

### MACMILLAN IN BRUSSELS

**American Violinist Draws a Large Audience at His Recital**

BRUSSELS, BELGIUM, Dec. 1.—The extreme popularity of Francis Macmillan in Brussels may be gathered from the statement that his recent concert was applauded by a very large audience, despite the fact that Thibaud and Mischa Elman were to claim attention on the two succeeding days. A financial as well as an artistic success on such occasions in Brussels is a distinct exception, and as such this event was most noteworthy. It should be said that the artist's playing has wonderfully improved. His bowing is characterized by absolute freedom, and his general performance, which is in every respect more perfect than it used to be, cannot be praised too highly. So delighted were his hearers that he was obliged to grant as an encore Paganini's "Variations on the G String tuned up to B." It was most beautifully rendered. His Brahms concerto was played with strong temperament, while his interpretations of those of Goldmark and Saint-Saëns were ideal. Macmillan is indeed an artist of whom every American may well feel proud. G. A.

### Mozart Society's Second Concert

The second of the Mozart Society's series of afternoon musicales was given in the rose room of the Hotel Astor, New York, last Saturday afternoon. The garden scene from "Faust" was sung by Matilda Oberd, Flora Benelisha, Arthur Clough and Francis Motley. Others who participated were Mrs. Edith Milligan King, E. Bernstein and William Graff King. The musical was given under the direction of Mme. Alma Webster Powell, and was heard by a large audience. It was preceded by a reception given by Dr. Adelaide Wallerstein, president of the society.

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## DEBUSSY NOVELTIES IN CHICAGO CONCERT

**George Copeland, Boston Pianist,  
Gives an Interesting Exposition  
of Modern French Music**

CHICAGO, Dec. 6.—George Copeland, pianist, of Boston, associated with Mrs. William Graves, of the same center, conducted a selected musical seance last Thursday evening in Music Hall, in which the rhapsodies—rappings of melodies in many keys subject to erratic moods as variable and as quick as the climate of Chicago—were subtly materialized manifestations of Claude Achille Debussy.

From time to time enterprising novelists have essayed in a limited way the popularization of the so-called new music of the eccentric Frenchman, unconventional, mysterious, which, according to the wrapt worshippers of its cult, is freighted with humanity in hectic poetic effusion.

Ignace Paderewski, after submitting a sample last season here, remarked enigmatically: "It is not the music, it is how it is played."

If that is the answer, Mr. Copeland was an eloquent expositor. When he laid his hands upon the keyboard, he soon compassed "the fourth dimensions"; and had everybody guessing admiringly, at the same time mystified as to how any given composition would proceed or arrive. His work was brilliant, strongly sympathetic and spread out over the strange intervals responding to the inorganic pulsations of the fitful and fleeting melodic fancies—which showed the value of being in earnest and the possession of a memory that would give poetic value to a table of logarithms. All the haunting quality of the mysterious miniatures that Debussy has evolved from the star depths of his imagination came and went shimmeringly or lingered echoing in strangely set chords that gave dynamic power to the oddity of the chameleon changing intricate compositions as they were conjured into being and died away from under the firm and fleet fingers of the pianist. His program opened decisively with a Prelude in A Minor, followed spiritedly by "Passepied," "Sarabande," the impressive "Cortège" and one of his finest effects in "Moonlight." The second series presented for the first time "The Little Shepherd," as wild as the proverbial "Woolie"; two admirably differentiated dances, "Sacred" and "Profane" (also given for the first time), and another exquisite novelty, "Moonlight on the Ruined Temple." "Pagodas," "The Gold Fishes" and "The Joyous Isle" were given with all the fluent artistry that lies so easily in this player's hand.

Mrs. Graves is admirably qualified to suggest the ideality of Debussy. She chose for exploitation "Romance," "Arietta II" and the recitation and air from "L'Enfant Prodigue." These were subsequently followed by "Le Faune," "Les Cloches," "Arietta I" and "Mandoline." While the singer is to be commended for advancing vocal novelties, her voice and method are not of the quality that lends distinction to the songs that she possibly may have well in her own understanding. C. E. N.

### SJOGREN SONATA PLAYED

**Work Heard for the First Time at a  
Musical in the Hotel Plaza**

H. Van Maasdijk, violinist, of the Royal Conservatory of Music of Brussels, gave a recital in the ballroom of the Hotel Plaza, New York, on Tuesday evening, November 30, assisted by Ellen Gorton Davis, pianist, and Litta Grimm, contralto.

The program was well arranged, opening with Mozart's Sonata No. 9, for piano and violin, and closing with the Sonata, op. 24, No. 2, for the same instruments, by Emil Sjogren, the latter given for the first time in America. In both of these Mr. Van Maasdijk and Miss Davis did excellent ensemble work.

Mr. Van Maasdijk's group of solos consisted of the Prizesong from "Die Meistersinger," the d'Ambrosio Canzonetta and the Simonetti Madrigal.

Miss Grimm sang very effectively two groups of songs by Brahms, Reger, Hermann, Homer, Lang and Quilter, and was cordially received by the audience.

It was the first New York appearance for Miss Davis since her return from Europe, and she gave an excellent interpretation of the C Sharp Minor Scherzo of Chopin and the Nocturne for the left hand alone by Scriabine, which was rendered with artistic finish, fine expression and a singing quality of tone.

### Observed by an Irish Tenor

New York is too shlow ixiptin' whin the other fellow's in a hurry; thin he knocks ye down without beggin' ye're pardon or askin' ye if ye're dead!

The only American women that are beautiful are Irish!

Poor John the Baptist is the innocent cause of a lot of operas that won't let him be decent.

Paladino ought to give a box party to Mozart, Gluck, Beethoven and Bach and give the poor shades an opportunity to hear some Strauss music—I'd loike to be there to see the ixpression on their faces!—Some ideas of John McCormack, the Irish tenor of the Manhattan Opera House, interviewed by Viola Justin in the New York Mail.

Maggie Teyte has finished her London season and returned to Paris to create the leading rôle in Pierné's "On ne badine pas avec l'amour," at the Opéra Comique.

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## REPEAT THE D'INDY SYMPHONY IN BOSTON

### Schumann-Heink's Singing and Longy's Oboe Playing Features of Program

BOSTON, Dec. 6.—At the symphony concert an unusually attractive program was presented, for D'Indy's B Flat Symphony was repeated by general request, and two soloists—Mr. Longy, first oboe player of the orchestra, and Mme. Schumann-Heink—gave of their best.

Mr. Longy played a little-known oboe concerto of Handel for oboe and strings. Mr. Fiedler added a piano, presumably to give more body to the tone, and the piano proved both unnecessary and disagreeably obtrusive. The art of Mr. Longy is almost incomparable. At least in this country we do not hear such oboe playing elsewhere, and it mattered little that this was not one of Handel's greatest works.

To hear melodic phrases so treated was a delight as unadulterated as it was keen, and one ardently wished that there had been more of it.

Mme. Schumann-Heink has never appeared to greater advantage than she did on this occasion. She sang with a sincerity that reflected itself in her face as in her tones, and her vocalizing was rarely finished. She sang the "Vitellia" aria of Mozart and the stances of "Sapho" from Gounod's opera.

D'Indy's symphony defies praise. It is extreme in its exaltation and the modernity of its musical speech. Beauty flows at a white heat in its pages, a beauty that is gloriously remote from a hyper-sensuous age.

On Tuesday evening Mirko Belinski, of the symphony orchestra, gave a 'cello recital, Alfred de Voto assisting, in Chickering Hall. Mr. Belinski played music by Bach, Beethoven, Lalo, Boellmann and others. Mr. De Voto rendered noteworthy assistance.

The Hess-Schroder Quartet, Howard Brockway, pianist and composer, assisting, played on Monday. I did not attend, but Mr. Brockway's suite for 'cello and piano was very well mentioned in the reviews, and it was said that the quartet in A minor, by Ippolitoff-Iwanoff, given for the first time here, was a work that gained favor for its novelty, but simplicity of structure. Georges Grisez, a master of the clarinet, assisted in the performance of Mozart's Quintet.

Olin Downes.

### MISS WILSON AND MR. KLEIN

#### Soprano and Violinist Give Enjoyable Recital in Salt Lake City

SALT LAKE CITY, Dec. 4.—Emphatic success greeted Flora Wilson, the gifted daughter of Secretary of Agriculture Wilson, at her first song recital here on Monday evening. Miss Wilson, who at the urgent advice of Mrs. Roosevelt spent five years in studying with Jean de Reszke, proved herself an admirable exponent of the florid type of song, as well as a delightful interpreter of simple Scotch and English ballads. She is the possessor of a beautiful, flexible soprano, of ample range and sympathetic quality. She sang the difficult "Shadow Dance" from "Dinorah" with considerable brilliancy of execution, and followed this with an aria from Puccini's "Manon Lescaut," the waltz song from Gounod's "Romeo and Juliet," Hollman's "Chanson d'Amour" and an air from "Traviata." Even more to the taste of her hearers were the old Scotch ballad "Robin Adair," Liza Lehmann's "The Wood Pigeon," and A. Goring Thomas's "Winds in the Trees." She was obliged to respond to a number of encores, and received large quantities of flowers. Miss Wilson's first concert tour has indeed opened most auspiciously. She is to fulfill three other engagements in Utah, at Logan, Provo and Ogden, respectively.

Scarcely second to the success of the singer was that of Karl Klein, the young violinist. Mr. Klein, who is the son of Bruno Oscar Klein, and who has pursued his studies with Helf, of Leipsic, Wilhelmj, and Ysaye, played the Schubert-Wilhelmj "Ave Maria," Hubay's "Hungarian Rhapsodie" and Sarasate's "Jota Navarre" in exquisite fashion. He displayed a remarkable beauty of tone in his father's own "Nocturne." He, too, was obliged to grant a number of extras.

The piano accompaniments were excellently performed by Harold O. Smith, who rendered in addition several numbers by Chopin and Moszkowsky.



Norma, Lillie and Olga Steeb in the Garden at Their Home in Los Angeles. Olga's Sisters Are Also Said to Be Remarkably Gifted

## BERLIN FINDS NEW AMERICAN WONDER

[Continued from page 1]

violin; Fridolin Klingler, viola, and Arthur Williams, 'cello. This organization is among the very first of its kind, and the perfection of its ensemble is ideal. A trio by Klingler proved to be an interesting work, which showed the composer the possessor of an excellent technic and cognizant of the possibilities of tonal coloring with this combination of instruments. The work as a whole is, nevertheless, a bit tedious, though it might improve on a second hearing.

An interesting group of programs from Australia has been received at this office. These were given in the various small towns, as well as the large ones. It is in-

teresting to see the class of compositions performed. They include such works as the Grieg violin and piano sonatas, Mendelssohn violin concerto, Sarasate and Paganini compositions, Beethoven piano trios and the usual repertoire pieces for piano solo. The pianist of this company is Dora Hill, who is personally known to the writer, and the excellent quality of her work, while in Berlin, where she was a pupil of Xaver Scharwenka, makes it certain that her part of the work was brilliantly done. Among the compositions played by Miss Hill were the Thema and Variationen, op. 48, by Xaver Scharwenka. This is a remarkable piano composition, and is often played here, though I have not seen it on many American programs.

Speaking of piano compositions reminds me that Sverre Jordan, a talented young Norwegian composer from the home town of Grieg, has just issued from the press of Jonasson-Eckermann & Heyman a group of three charming piano compositions—



OLGA STEEB

Los Angeles Girl Whose Genius as Pianist Berlin Has Just Discovered—She Is Shown in Peasant Costume

Elegie, Capriccio, Mazurka. These pieces have the characteristic Norwegian flavor, and, not being difficult, should help materially to make the composer's name generally known.

C. H. KEEFER.

## ITALIANS AT THE OPERA

Some weeks ago the Editor of MUSICAL AMERICA wrote an editorial referring to the conduct of a certain "claque" of Italians of this city who go to the opera and are so enthused with the performances of their distinguished compatriots, especially Caruso, that they have the habit of stopping the performance to get an encore of some solo or duo that particularly appeals to them—a procedure which is not in conformity with a true appreciation of music, and with which neither Signor Toscanini nor Mr. Caruso himself appear to be in sympathy.

The Editor of MUSICAL AMERICA also drew attention to the growing disposition on the part of the audiences at the opera houses to stop these noisy demonstrations and insist upon the continuity of the opera being maintained, instead of the action being interrupted in a wholly inartistic way.

This article was taken up by one of the leading Italian daily papers in New York, the *Bollettino Della Sera*, as follows:

### "THE ITALIANS AND 'MUSICAL AMERICA.'

"In MUSICAL AMERICA there appeared an article by its editor, John C. Freund, in which he laments the conduct of the Italian public, too exclusive in the matter of music. He says that the Italians go in a body to the Metropolitan only when Caruso sings, and when they give Italian operas, and that they do the same for the Manhattan, reserving their noisy enthusiasm for Tetrazzini."

Instead of taking exceptions to the Italians, who, after all, if they become enthusiastic over the performances of our masterpieces and the singing of our artists, thus prove that they have good taste, the editor of the above-mentioned magazine should reproach the two managements and the public in general.

"If the Italians crowd the galleries and the places for standing room—another inopportune remark on the part of Mr. Freund—this proves that we go to the theater to enjoy the performances, not for fashion.

"It is not true that the Italians go to the theater only when operas by our masters are given, for they flock to 'Faust,' to 'Carmen,' to 'The Huguenots,' 'Don Gio-

vanni,' etc., and they would also go to 'Lohengrin' and to 'Tannhäuser' if, apart from the orchestral execution, the artists would sing these operas as they sing in Italy. (If Mr. Freund had been present at the performances of the works of Wagner executed in Italy by Italian artists— inquire of Pasquale Amato—and directed by Toscanini, by Vanzo, by Mugnone, he would change his mind and would admit that the Italians are right to abstain from going to hear the German singers.)

"But if they do go to hear their compatriots, that is more than natural. They are not the only ones who go, but all of intellectual New York, as do also the publics of London, Berlin, Paris, Buenos Ayres, etc.

"Art imposes itself upon the world, and to it one can oppose no barriers, and if the Italians understand it more than certain critics who would like to influence public opinion, this is no reason why the MUSICAL AMERICA should quarrel with the Italians.

"After all, Mr. Freund must admit that never, as in the past few years, has the New York public heard so many great artists and been present at performances so perfect in every detail.

"Take away from the Manhattan the Italian artists, take them away from the Metropolitan, and deprive both theaters of the repertoire of the operas of Verdi, Donizetti, Rossini, Ponchielli, Puccini, Mascagni, Leoncavallo, etc., and tell us what would remain and for how long a time these theaters would remain open.

"Mr. Freund sees, therefore, that if the Italians of New York love their great masters and their artists, they certainly are not in the wrong, even at the risk of being in truth too exclusive."

The Editor of the *Bollettino* appears to have missed the point of the editorial which appeared in MUSICAL AMERICA, which intended neither a reflection upon Italian music, nor a reflection upon Italian artists, nor a reflection upon the Italians who go to the opera, but did take the ground that there was a certain claque which went to the opera not so much to hear the opera as to hear certain singers and to exhibit, as it appeared, a national feeling. It certainly should appeal to those who love music for itself, and to those who go to the opera to hear a performance, that for a noisy claque to interrupt the action for the purpose of insisting upon an encore is an offence against good taste as well as good judgment. And of this position the Editor of

MUSICAL AMERICA is all the more assured from the fact that it is practically endorsed by so eminent a conductor as Signor Toscanini and so great and representative a tenor as Enrico Caruso.

## SAMAROFF IN PITTSBURG

### Pianist's Admirers Out in Force for Her Performance at Symphony Concert

PITTSBURG, Dec. 6.—Concertgoers here were stirred to high enthusiasm by the performance of Olga Samaroff Friday and Saturday as soloist at the Pittsburg Orchestra's fifth afternoon and evening concert. The name of this fine artist was sufficient in itself to bring out a legion of her admirers, including many chronic stay-at-homes, and all who came once again demonstrated their regard for her as a great pianist.

Mme. Samaroff played the Liszt E Flat Concerto with great brilliancy, displaying a wonderful, round singing tone and marvelous technical facility. She was thrice encored, and played numbers by Chopin, Juon and MacDowell. The applause was overwhelming.

The orchestra, under Emil Paur, played one of its most meritorious programs.

### Mrs. Roosevelt's Singing Teacher Locates in New York

Otto Torney Simon, the Washington teacher of singing, now gives two days to New York work, and is at his studio each week, Room 116, Carnegie Hall, on Saturdays and Mondays. Mr. Simon gives special attention to the correction of voice defects, forced registers and the tremolo, and to the production of the singing tone adjusted to proper resonances with facial and throat relaxation. He will continue his professional work for four days of each week in Washington. Among his patrons other than professional people there have been Mrs. Theodore Roosevelt, Miss Wetmore, Miss Durand, Miss Robesara, Mrs. Larz Anderson Oliver, Mrs. John Reyburn and a large number of others prominent in social and musical life. Mr. Simon also directed the Polymnia Chorus of society women, meeting at the home of Mrs. Herbert Wadsworth, and also the Musical Art Society and Motet choirs.

### To Sing "Hansel und Gretel"

According to announcement from the Metropolitan Opera House, "Hänsel und Gretel" will be presented there on the afternoon of December 21, in conjunction with a grand ballet performance.



The Effect of the Revival of Classical Dancing on the "400"—as Seen by Punch. (Dedicated to Isadora Duncan, Loie Fuller et al.)

## CECIL FANNING SINGS TO AUDIENCE OF 2500

Young Baritone and H. B. Turpin Create Great Enthusiasm at Recital in Ann Arbor

ANN ARBOR, Dec. 6.—Cecil Fanning, baritone, accompanied by H. B. Turpin, pianist, achieved a great success here in his recent recital. The auditorium was crowded, and the audience numbered more than 2,500. The large attendance was fully justified by the singing of Mr. Fanning, and the enthusiasm was tremendous. He was recalled five times after his first group of songs, and made to sing many encores throughout the program. The applause did not diminish as the recital proceeded, but grew so that at the end the baritone and his accompanist were given an ovation.

The program was one of the most enjoyable ever given here under the auspices of the Choral Union. Though Mr. Fanning is a young artist and may be expected to develop much in voice in the next few years, his ability to present an artistic and finished program is, without a doubt, remarkable.

Mr. Fanning has a sympathetic voice of good range and of fine quality, and he uses it in a way to win admiration. Not a little of his success was due to his distinct enunciation. A commendable feature of his singing was the ease with which he presented compositions requiring dramatic power, sustained tone, or delicacy of intonation.

Much credit is due Mr. Turpin, whose explanatory remarks added much to the enjoyment of the songs, and whose accompaniments were beautifully done.

### Complained of Opera Singer's Talking

Because Bella Alten, one of the singers of the Metropolitan Opera House, and a party of friends insisted on talking in an opera box at the Saturday matinée at the Metropolitan, Dr. S. Adolphus Knopf, of No. 16 West Ninety-fifth street, New York, who occupied an adjoining box, complained

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to the usher and later to the box office of the theater. The offending party finally moved to another box.

### An Appreciation of Tina Lerner

BALTIMORE, Dec. 6.—Harold Randolph, director of the Peabody Conservatory, writing of Tina Lerner in the Peabody Bulletin, says: "Tina Lerner has one of the most extraordinary piano talents of the day. Her fingers seem to fit into the most complicated passage work with an inevitability that is almost uncanny, and for fluency, delicacy and finish she is probably without a superior. To so tiny and frail a physique as hers there are certain massive, broad effects which will probably be forever denied, and she is still too young to have sounded all the emotional heights and depths; but with her abundant musical sense and marvelous technical equipment she will be ready to express them as soon as they come. Even if they should never come, her natural charm will always give her a place in the affections of the public."

W. J. R.

### Miss Heyman's Plans in London

LONDON, Dec. 1.—Katherine Ruth Heyman, who has always kept abreast of the times in her répertoire, will make some concert appearances in the near future. She is to play Delius's piano concerto at the Beecham Symphony Concerts in London, in which city she will also give two recitals in January. Later in the season she will play the D'Indy concerto, under the baton of Vincent D'Indy himself, at the concert of the London Philharmonic Society.

### Mr. Bochau's New Compositions

BALTIMORE, Dec. 6.—Charles H. Bochau, of the Peabody Conservatory staff, has returned to Westminster Presbyterian Church as choir director. Mr. Bochau has just published some of his recent compositions. They are: "Arcadian Romance," for violin and piano; "Sing, O Daughter of Zion," voice and organ; "Let All Men Praise the Lord," soprano solo, voice and organ, and "Six Christmas Carols." W. J. R.

Antonio Pini-Corsi, now at the Metropolitan, is engaged for the next Spring season at Palermo, Sicily.

Lilli Lehmann's principal assistant teacher is a Washington (D. C.) woman, Clara Willemüller.

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Wilhelms, French horn, who played Goltermann's "Cantilena" and a Mendelssohn number; Walter Charmbury, pianist, who was obliged to give two encores in response to enthusiastic demands, and William Edwin Moffet, in a contrabass solo, which was a novelty and a rare musical treat. The orchestral numbers were from Wagner, Mendelssohn, Mascagni, Rubinstein, Herbert and Mr. Gaul's new composition, "Lovelyville," dance tempo. This number was received with the greatest enthusiasm, and as an encore the "Doubling Gap March," also Mr. Gaul's composition, was played.

W. J. R.

## MR. EDY'S TWENTY-FIVE ORGAN RECITAL PROGRAMS

Noted Organist Prepares Booklet Showing Admirable Selections for Concert Performers

A valuable aid in the difficult task of arranging interesting and effective programs for organ recitals is the new list of twenty-five programs compiled by Clarence Eddy. Each list has been carefully selected and arranged with special regard to contrasts and progressive interests, the intention being to combine some of the most pleasing and graceful works by the old masters with the best modern organ compositions. A typical and excellent specimen of the general character of these lists may be seen in the following one:

1. "Prelude and Fugue in B Minor," Bach; 2. "Cantilena in D," Harry Alexander Matthews; 3. "Sonata in C Minor," Alexander Guilmant; 4. (a) "Prelude in C Minor," Chopin; (b) "Aria, Bist du bei Mir," Bach; 5. "Pilgrims' Chorus" from "Tannhäuser," Wagner; 6. "Song of the Chrysanthemums," Joseph Bennet; 7. "Fantasie Triumphale," Theodore Dubois.

These selections include, as it may be seen, a number of organ works proper, as well as transcriptions of piano and operatic music, such as is thoroughly familiar to every one. The Matthews and Bennet numbers are novelties, and both the Guilmant and Dubois compositions are dedicated to Mr. Eddy, who, it may be added, has himself made the transcriptions wherever necessary, as in the case of the Chopin, Wagner, and one of the Bach numbers. The selections represent a gratifying amount of variety, which is always one of the most urgent needs of an organ recital. The proportion of numbers of heavy and light character is about equal, and there is a happy lack of such pieces as will not stand treatment by the organ. These programs, which are intended to last about an hour and a half, should be an invaluable guide to all organists.

### Alice Merritt-Cochran's Ohio Recital

PAINSVILLE, O., Dec. 4.—Alice Merritt-Cochran, the New York soprano, recently gave a song recital at Lake Erie College, here, before a select audience. The program consisted of French, German and English selections. In the aria from "The Creation" (Haydn), "On, Mighty Pens," Mrs. Cochran scored a specially notable success. Grace Benes, the Cleveland accompanist, did some creditable work at the piano.

A. F. W.

### Kneisel Quartet in Hartford

HARTFORD, CONN., Dec. 4.—The Kneisel Quartet played at Unity Hall last evening before a very large but not overappreciative audience. The air in the hall was bad, which probably accounts for the lack of enthusiasm. The program was of the usual high Kneisel quality and the playing was splendid.

### Miss Koenen Couldn't Appear

BALTIMORE, Dec. 6.—Tillie Koenen, the Dutch contralto, was unable to give her recital at the Peabody Conservatory Friday afternoon on account of illness. W. J. R.

Humperdinck's new opera, "Kings' Children," which is announced for production at the Metropolitan this season, is not yet finished. The composer hopes, however, to have it ready before the end of the Winter.

## WILKES-BARRE'S EVENTFUL SEASON

**Many and Varied Concerts Engage City's Interest—St. Stephen's New Organist**

WILKES-BARRE, PA., Dec. 2.—The music season here has already set away certain good things to its credit. Of the larger events managed by Leo W. Long we have thus far but one—Schumann-Heink in song recital—but other big things are announced after the holidays, to include Kreisler and certain others. These affairs and indeed most concerts of note are held in the Irem Temple, which gains constantly in the affection of local concertgoers and visiting artists.

The local societies have shown signs of the season's progress. Concordia has been heard once, and although the society is feeling the reaction after the strenuous sängerfest in New York and the rehearsal attendance has not been the best, and though but eighty out of a chorus of one hundred and twenty sang in the concert, yet little of Concordia's beautiful tone quality in mass, its blending of parts, and its ductility and lyric grace was missed. The program included a first hearing of Hammond's "Lochinvar," in which the Concordia's splendid unisons were heard and in which the chorus had a chance to work out some thrilling dynamic contrasts. The other work was for the most part more restrained and dainty, and it had the merit of being new. The male voice arrangement of the mediaeval "Lo, How a Rose" was given with the grace and expressive freedom of a quartet. The soloists were Borch, cellist, of Philadelphia, and Helen Gallagher, a local soprano, who, just returned from lesson work in Italy, will go to New York for further study early in January.

The Mason Choral Society, including both mixed and male choruses, gave a concert recently in the Temple, under leadership of John Lloyd Evans, and with the delightful assistance of Christine Miller, who scored heavily here last Spring, and who on the recent occasion still further won her audience. The male chorus sang, among other things, the new vocal tone poem of Dan Protheroe, "Drontheim," one of several of the Saga legends of this writer. The mixed chorus was at its best in Tschaikowsky's legend and Jenkins's "Let God Arise."

Modesta Xinema, a pupil of Mrs. Edward MacDowell, recently aroused the wonder of an audience with her mature piano technic and expression. She is but fifteen, and shows unusual gifts. The little girl is the daughter of a Spanish gypsy, and was adopted by a family in this city when of tender age. John Barnes Wells assisted at this concert, and his Wilkes-Barre friends are always glad to welcome him. An appending concert is that of the Schubert Women's Chorus December 7, when Dorothy Hoyle, New York violinist, will be the assisting artist. She will have an accompanist, Mrs. Florence Westcott, also of New York.

The first series of ten organ recitals at the Irem Temple will be completed next Sunday and another series will be heard after the holidays. In these recitals local talent has for the most part been heard. Two exceptions were Franceska Kaspar, of New York and Washington, soprano, and Jean Jacobs, cellist, lately arrived from Europe. Both were cordially received. Jacobs though but twenty-six is even now a splendid performer as to both technic and expression. The organists have been John H. Shepherd, J. C. McClure, George Brandon and W. L. Phillips. Of the four, Mr. Brandon has exploited the realm of organ literature more than any of the others, and his programs have been, musically speaking, the most creditable.

A concert that has attracted some attention was that given by Saidee Kaiser, some time pupil of De Reszke, and in which assistance was given by Prof. Bennett, of the Wyoming Seminary faculty, on piano. Mr. Bennett studied several years in Germany. The Musical Art Society—women's voices—is at work on a program to be given after the holidays. This chorus is one of splendid worth, and is under the baton of Concordia's director, Adolph Hansen.

The usual activity in the choirs of the churches is observable looking toward Christmas, and this year a specialty will be made by several of old Christmas carols in different arrangements. The chorus choir of the First Presbyterian Church, of Kingston, directed by Dr. D. H. Lake, gave Mathew's "Conversion of St. Paul" last Sunday night, with right good success.



**DR. J. FOWLER RICHARDSON**  
New Organist and Music Director of St. Stephen's Church, Wilkes-Barre, formerly of Atlanta

The unaccompanied choral work was remarked upon.

The music season will surpass in quantity and quality that of last season—which is saying a good deal. The university extension course will add two musical lectures to its routine. The First M. E. Church of Plymouth is now erecting a new three-manual organ, and new organs are contracted for in the new Universalist church and the new Holy Saviour church. Wilkes-Barre is remarkable in the number of its fine pipe organs.

The accompanying cut is a likeness of Dr. J. Fowler Richardson, who has just come from Atlanta to take charge of the music of St. Stephen's, Wilkes-Barre, the leading Episcopal church of the diocese of Bethlehem. Dr. Richardson's loss is mourned by the people of Atlanta, and the Atlanta Constitution referring to several farewell musical and social entertainments given in honor of Dr. and Mrs. Richardson says: "His place can never be filled." Dr. Richardson conducted the St. Paul Chorus of 300 voices a few nights before leaving Atlanta, and on the first Sunday in Advent he gave with his St. Philip's Cathedral Choir Mathew's "Conversion of St. Paul." He is a native of Durham, Eng., and was for three years assistant organist at the cathedral of Durham. His organ study was completed under the late Sir John Stainer, and in piano he was under the instruction of Godowski.

W. E. W.

### BOSTON SINGING SOCIETY

**Chadwick's "Noël" Feature of First Concert of the Season**

BOSTON, Dec. 6.—The Boston Singing Society, H. G. Tucker, conductor, gave the first concert of the season in Jordan Hall last Wednesday evening. The program included Bach's "Thou Guide of Israel" and the new choral work by George W. Chadwick, "Noël." The soloists for the Bach number were John Daniels, tenor, and Earl Cartwright, baritone. Their singing possessed dignity and deserved commendation.

In "Noël" Mrs. Sundelius, soprano, was also one of the soloists. In this latter work the opportunities for the baritone are particularly favorable, and Mr. Cartwright made the most of the beautiful music. Both chorus and soloists were warmly applauded, and there was much applause also for the work itself. This was the first performance of "Noël," and it was particularly well received by critics and the public.

D. L. L.

### Peabody Piano Students' Recital

BALTIMORE, Dec. 6.—An interesting students' recital was given at the Peabody Conservatory, Wednesday afternoon, by students under Ernest Hutcheson and J. C. Van Hulsteyn. The participants in piano were Florella Hamburger, Mary Hutchins, Hortense Gundersheimer, Blanche Bell, Austin Conradi and Raymond Wilson. Israel Dorman played de Beriot's Violin Concerto in G Major, second movement. Director Harold Randolph was present.

W. J. R.

In his recital in Springfield, Mass., November 30, Abel Godin, the Paris tenor, was assisted by Olina Plante, of Holyoke,

pianist, and Eugene Davignon, violinist. The first of a series of musical recitals at the Hartford (Conn.) School of Music was held December 3. The singers were Edith Castle and Elma Ingemann, of Boston, and Mrs. William B. Green, of Hartford. Mrs. Lucius M. Johnson was accompanist.

### FRIEDLANDER LECTURE INTERESTS COLUMBUS

**Revived Cincinnati Orchestra Makes Its First Appearance in Ohio City**

COLUMBUS, O., Dec. 5.—Last Sunday evening, in Schenk's Hall, Dr. Max Friedlander, professor of music history in the University of Berlin, gave a lecture-recital on folk songs. For his illustrations, Victor Ernst Wolff provided very delicate accompaniments on the piano, and later played several solos. The Männerchor gave two songs a cappella—finishing out one of the most delightful evenings offered for some time to the German music lovers.

Dr. Friedlander was immensely pleasing to his Columbus audience, and those few who were invited to meet him as Prof. and Mrs. Busse's guest at the Southern Hotel spoke in terms of praise of his musicianship.

Tuesday evening Cecil Fanning and Harry Brown Turpin gave another of their artistic musicales at the Parsons. Varied, as usual, was this program, as the artist first chose his numbers from "Tannhäuser," then turned to the dainty and fetching songs of Scotland, England and Ireland. It was a delightful evening.

Friday evening two of Hermann Ebeling's pupils—Andrew McNeilis and Bessie Long—gave a piano and organ recital in Chillicothe, Ohio.

Last night the Cincinnati Symphony Orchestra gave a most excellent program to a ridiculously small house at Memorial Hall. There was much enthusiasm for the new director. The orchestra played superbly. Hugo Heermann, in that difficult and wonderful concerto of Beethoven's won long and earnest applause, and Stokovski himself clapped vigorously.

The Tschaikowsky Symphony "Pathétique" was most appealingly rendered, the four movements creating such an atmosphere that at the last exquisite pianissimo the body of people refused to break the spell and leave the auditorium. Stokovski was roundly and thunderously applauded as soon as the awakening came.

John Goodall, a Columbus violinist, who has been studying for some time with Theodore Spiering in Berlin, has become a pupil of Michael Press.

Mrs. William Otis Henderson, formerly of Columbus, has taken a prominent place in the musical circles of her new home, Battle Creek, Mich.

Virginia Wallace, a new teacher of voice in our city, has given one day a week to a class of pupils in Cambridge, Ohio.

H. B. S.

### AMERICAN MUSIC HEARD

**Anna Miller Wood and Edith Bullard in Novel Program**

BOSTON, Dec. 6.—The thirty-first meeting of the Boston Center of the American Music Society was held at the Garo Studio last Tuesday evening. The soloists were Anna Miller Wood, mezzo-contralto, and Edith Bullard, soprano. There was a good attendance, and the following excellent program was warmly received, and both Miss Wood and Miss Bullard were heartily applauded:

Miss Wood, five songs by Helen Hopekirk: "Mo-lennay-achree," "Hushing Song," "Eilidh, My Fawn," "The Dark Eyes to Mine Eilidh," and "The Bandruidh." Miss Bullard: "My Heart Is Heavy," Henry F. Gilbert; "White Star of Time," John Beach; "Down in the Thicket," Percy Lee Atherton; "Faery Song," Henry F. Gilbert; "I Would I Were the Cool Wind," H. Clough Leighter.

D. L. L.

**Adamowski Trio in West Newton, Mass.**

BOSTON, Dec. 6.—The Adamowski Trio, Mme. Antoinette Szumowska, pianist; Timothée Adamowski, violin; Josef Adamowski, 'cello, gave a concert in Players' Hall, West Newton, Mass., last Wednesday. The affair was one of the society events of the season, and there was a large attendance and much enthusiastic applause. Encores were added to the following program:

Trio, Op. 8, Chopin; Andante and Scherzo from Trio, Mendelssohn; Mme. Szumowska, Nocturne in E Major, Etude in G Flat Major, Polonaise in A Flat Major, Chopin; Timothée Adamowski, Berceuse, and Movement di Valse, T. Adamowski; Josef Adamowski, Berceuse and Gavotte, Reinecke.

D. L. L.

Strange to say, the head 'cellist is the best-paid teacher at the Royal High School of Music in Berlin. Hugo Becker now has the post.

## JÖRN GETS OFFER FROM HAMMERSTEIN

**Metropolitan Tenor Wanted to Sing at Manhattan at \$500 Advance Weekly**

Having, as he declares, been continually pestered by efforts of the Metropolitan Opera House management to wean from him his singers, Oscar Hammerstein has retaliated with an offer to Carl Jörn, the Metropolitan's German tenor, whom he has promised \$500 more a week than he now receives from the Metropolitan, whatever that sum may be. Mr. Hammerstein states that Mr. Jörn is the only member of the Metropolitan forces whose services he particularly desires.

"If I choose to make him an offer, it is nobody's else business," said the impresario when questioned concerning the incident.

"The Metropolitan Opera House has tried in one way or another to get away every artist that I have, and I feel at liberty to take what steps I like to get hold of anybody they may have."

"Only last week a representative of the Metropolitan offered one of my contraltos \$650 a week. In addition to that the artist was made to believe that I was possibly not financially responsible. Now it happened that I am paying that particular artist about half what the Metropolitan offered. Is that not enough to demoralize my singers completely? Do you wonder that I protest against such a way of doing business, which might easily be obviated by a reasonable agreement?"

Mr. Jörn's contract with the Metropolitan has still two years to run. He states that a representative of Mr. Hammerstein called upon him at the Hotel Astor and made him the offer, with the suggestion that he sing the lyric German rôles and the French répertoire next season.

### PECULIAR DIVORCE CASES

**Berlin's Musical Colony Interested in Affairs of Two Separated Couples**

BERLIN, Dec. 1.—The American colony of Berlin has been interested and amused by two divorce cases as curious in every particular as the episode in a well-known Sardou comedy. The wives of a German baron and American musician were the respective complainants. Both were successful in their endeavors at securing the desired separation, the true motives for which were not made known to the friends of the parties concerned. Far from admitting to the world at large, however, that any matrimonial tribulations had arisen between them, the four disaffected ones have apparently taken it upon themselves to make it evident in deeds rather than in words that their difficulties have already satisfactorily been smoothed over. The American Baroness, who strongly considers remarrying her ex-husband, displayed a most remarkable solicitude in tending upon him when he recently fell ill.

As for the musician and his former spouse, it may be said that their methods of readjusting matters are almost quite as picturesque. While both maintain separate domiciles, all their meals are enlivened by each other's company, and the lady's home serves for receptions of their mutual friends. On these occasions they vie with each other in performing the duties of hospitality as though the decree of the law had never in any way influenced their lives.

Meanwhile native Germans look in amazement at the novel spectacle of American peculiarities, which to their minds are always more or less unfathomable.

### RICHARD LOWE

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Some of his pupils are: Emmy Destinn, Royal Opera, Berlin; Maria Latka, Comic Opera, Berlin; Theodore Bertram, Royal Chamber Singer, Berlin-Bayreuth; Anne Worrell, Coloratura Singer, Comic Opera, Berlin; Desirée Zodor, Baritone, Comic Opera, Berlin; Margarete Thebaud, Munich; William Albrecht, Royal Court Opera, Hanover; Alfred Barott, Heroic Tenor, Landes Theater, Prague, Royal Opera, Vienna; Helene Hieser, First Altist, Royal Court Opera, Dresden and Vienna; Helene Kjaer, First Altist, Thea er an der Wien; Leona Ney, Royal Comic Opera, Budapest; Miss Helen Allyn, Coloratura Soprano, Comic Opera, Berlin; Miss Norma Schoolar, Dramatic Singer, Stadttheater, Essen; Fr. Signe Becker, First Contralto, Stadttheater, Wurzburg.

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## STARS RECRUITED FROM HIS PUPILS

Arthur L. Lawrason, of New York, an Expert in Training for the Musical Stage

Arthur L. Lawrason, the New York expert on tone production and English diction, frequently found the roof of his former studio building a most pleasant spot for company and the camera to get acquainted. Seeking lofty quarters he also found to be congruous with his Emersonian idea of hitching his pupils' wagons to stars. In this connection it may be mentioned that in the natural course of development he has promoted to stardom such popular favorites as Regina Vicarino, Louise Gunning, Lina Abarbanell and Sallie Fisher.

The artist on the right of the picture is Constance Cohen, who has recently abandoned study in Milan for Mr. Lawrason's studio. She was a resident in the same pension with Miss Vicarino when the latter was in Europe. It is a coincidence that of the girls who mated together during that period, all have forsaken European fields of study to find musical culture in New York.

Regina Vicarino, on the left, is known to operagoers as a splendid coloratura soprano within Oscar Hammerstein's fold. She is now studying a difficult part in Strauss's "The Fires of St. John," which is shortly to be produced.

Mr. Lawrason is now engaged with a pupil whose natural vocal abilities, combined with intelligence and energy, seem to prognosticate a brilliant future. She is Eva



Regina Vicarino and Constance Cohen, Two Successful Pupils of Arthur L. Lawrason (Shown in the Center)

Bennett, and visitors to performances of the "Merry Widow" in the past will remember her as the executant of some difficult French dances. The strenuities of these dances were such as soon to make disappear into the ambient about thirty-five pounds of Miss Bennett's non-superfluous avoirdupois. Henry W. Savage then learned that she was inhabited by a voice, and his general manager, Madison Corey, accordingly shipped her off to Mr. Lawrason, who is a theatrical court of first and last degree in a histrionic and musical sense.

## TO ENTER NEW FIELD

### Columbia University Music Department Plans Orchestra on Unique Basis

The department of music at Columbia University has formulated plans for an organization which, it is hoped, will prove a useful addition to the musical activities of the City of New York in a field which is not now covered. The plan involved is the establishment of a university orchestra which would have, beside other objects, that of performing works which, for one reason or another, are seldom if ever heard in the concert hall. These would include the work of American composers, both those of established reputation and those whose work is unfamiliar, new music from abroad, and classics which do not ordinarily find their way into concert programs. In the meantime, the customary work of an orchestra would not be overlooked, and chorus and orchestra concerts of the more familiar type could be given with the assistance of the present Columbia University Chorus, of one hundred and fifty voices, under the associated direction of Professor Cornelius Rubner and Walter Henry Hall.

Columbia University is well equipped for the task of organizing such an institution. The customary financial difficulties, which usually prove to be the stumbling block in attempts of this kind, do not have to be considered. A large hall is available. The head of the department of music, Professor Rubner, will give the work his personal direction. Admission will be free to the general public.

All the attendant conditions are favorable to the carrying out of the plan, it is announced, and the problem is the formation of an adequately equipped orchestra. The department of music has some money available for this purpose, but not sufficient for a body of professional players. It is therefore hoped by those in charge of the plan that, in general, the members of the orchestra will be drawn from the large body of amateurs with high technical equipment, of whom there are a sufficient number in New York to recruit several orchestras of this kind, and in some cases from professional musicians who are sufficiently interested in the project to offer their services gratuitously. The projectors of the plan are already assured, it is said, of a satisfactory nucleus.

### Atlanta Orchestra's Excellent Concert

ATLANTA, Dec. 4.—Under the direction of the Atlanta Musical Association, the Philharmonic Orchestra performed in a most satisfying concert at the Grand Opera House last Sunday. William Whitney Hubner's able conducting was a feature, and Hunter Welsh, pianist, proved a highly pleasing soloist. Von Suppe's "Poet and Peasant" overture, Grieg's Concerto in A Minor, op. 16; Johann Strauss's "On the Beautiful Blue Danube," Schubert's Unfinished Symphony in B Minor, No. 8, and Wagner's March from "Tannhäuser" were

the orchestral selections. The piano solos were: Rimsky-Korsakoff, Novelette; Schumann, "Nachstück"; Verdi-Liszt, Fantasie "Rigoletto."

### MISSES SASSARD IN CONCERT

### Talented Sisters Applauded at Second Newhaus Musicales

The second of the Newhaus chamber musicales was given at the Waldorf-Astoria last Saturday afternoon. The Misses Sassard and Sydney Biden were the soloists, and the concert was devoted to vocal music exclusively. Following was the program:

(1) Duets, "Herbstlied" (Schumann), "Die Schwestern" (Brahms), "An die Nachtigall" (Henschel), "Tanz Duett" (Humperdinck), Misses Sassard; (2) "Wher'er You Walk" (Handel), Sydney Biden; (3) "Er Ist's" (Hugo Wolf), "Die Altmacht" (Schubert), "Les Etoiles Filantes" (Del' Acqua), "Happy Song" (Del Riego), Eugenie Sassard; (4) "Wohin" (Schubert), "Die Mainacht" (Brahms), "Der Gartner" (Wolf), Sydney Biden; (5) "Recit et Air D'Azrael" (Debussy), "Chanson des Baisers" (Bamberg), "Charmant Papillon" (Campra), "I've Been Roaming" (Zay); (6) "Ah! My Beloved" (Zay), "Le Coeur de ma Mie" (Dalcroze), Misses Sassard; (7) "Über Den Bergen," "Ich und Die," "Die Mutter" (Fleck), Sydney Biden.

Each of these numbers was preceded by an interesting talk by Mrs. Newhaus on the life and works of the respective composers. The work of the singers was excellent, and gave much pleasure. Particularly enjoyable were the duets of the Misses Sassard, whose great European successes will doubtless be duplicated in this country. Their voices are charmingly fresh and blend admirably. Mr. Biden displayed a round and sonorous baritone and a fine style in the Handel, Schubert, Brahms and Fleck songs. He is sure to become a favorite.

The accompaniments were skilfully played by George Falkenstein.

### Mr. Bagby's Musical Morning

A brilliant society audience filled the ballroom of the Waldorf-Astoria Monday for the first of Albert Morris Bagby's series of Musical Mornings for this season. It was the one hundred and seventy-third morning of the entire undertaking. Mme. Gadski, of the Metropolitan Opera; Yolanda Mérö, the Hungarian pianist, and Victor Herbert's Orchestra were the artists, with Arthur Rosenstein at the piano.

### Providence Club's First Musicales

PROVIDENCE, Dec. 7.—The Monday Morning Musical Club gave its first musicales yesterday at the home of Ethel Shipman, in Benefit street. A MacDowell and Nevin program included songs by Mrs. Merwin White, Mrs. Walter W. Griffith and Hope Sessions, and piano solos by Ethel Shipman, with violin obbligato by A. Lorraine Johnson and Sarda Manott.

### Stephen Townsend's Baritone Recital

BOSTON, Dec. 6.—Stephen Townsend, baritone, gave a recital before the University Club the latter part of November, his

program including Schubert's "The Erl King," Brahms's "In Summer Fields" and "Vergebliges Standchen," four Schumann songs, three by Franz, three by Strauss and songs by Foote, German, Quilter, Heinrich and Fisher. D. L. L.

## TOOK FOUR TO REPLACE DALMORES, SAYS DIPPEL

### Metropolitan Manager Gives His Estimate of Services of Tenor Who Is Sued for \$20,000

Charles Dalmorès, the French opera tenor, whose right name is Charles L. Brin, was defendant in a suit tried in the Supreme Court before Justice Bischoff, of New York, on Monday. The plaintiff was the Conried Metropolitan Opera Company and the star witness was Andreas Dippel, who told why he considered that the loss of Dalmorès's services warranted \$20,000 damages.

It is alleged in the suit that Dalmorès made a contract on February 10, 1908, to sing for the opera company from November 15, 1908, to April 30, 1909. He was to receive \$20,000 for his services. The opera company is suing on a clause which said that if the tenor broke his contract he should pay a forfeit of \$20,000. On February 24, 1908, the tenor notified the opera company that he would not honor the contract, and was engaged by Oscar Hammerstein.

Mr. Dippel was asked to give his opinion not only as a manager, but as an artist, of Dalmorès's ability.

"You yourself are a tenor, I believe," said the court.

"Yes, I was a tenor once," said Mr. Dippel. "I sang tenor rôles for twenty years. I consider Mr. Dalmorès one of the greatest of French tenors. He has a great répertoire. We had to engage four different tenors to sing his rôles. There are a few other high-class tenors, but they are all under contract when we wanted them."

Mr. Dittenhofer asked Mr. Delmas, counsel for Dalmorès, if he desired Mr. Dippel to come to court again, and the lawyer said:

"I have no desire to have Herr Dippel return unless he will sing for us. If so, we will be delighted."

Justice Bischoff remarked that the court would also be pleased if Mr. Dippel should return under such circumstances, and Mr. Dippel said he would be glad to sing before such distinguished company.

### GUNSTER IN HIS HOME CITY

### Scranton Accords a Heartfelt Welcome to Its Favorite Tenor

SCRANTON, PA., Dec. 6.—Perhaps the first welcome that was accorded to Frederick Gunster, tenor, on the occasion of his concert here last Wednesday evening was partly due to the fact that he was a former resident of Scranton and had reflected credit upon the city by the excellence of his concert work throughout the country. But the long and spontaneous outbursts of applause that punctuated his performance of a fine program were an unqualified tribute to an artist of rare gifts and training. Mr. Gunster has given other recitals in this city, but he never sang with such success here as last Wednesday.

His voice, always opulent of tone and color, has deepened and improved throughout his entire remarkable range, and he sang with clarity, taste and feeling. On his program were selections by Gluck, Handel, Weber, Sibelius, Smetana, Brahms, Franz, Schubert, R. Strauss and Charles Gilbert Spross, composer-pianist, of New York, who contributed to the program six songs of merit. Mr. Spross's accompaniments were played with surpassing skill.

It has been announced that Mr. Gunster will sing in Paterson, N. J., December 12.

### Granberry School Recital

Pupils of the Granberry Piano School were heard in an attractive recital at the Misses Hamilton's School, No. 296 Garfield Place, Brooklyn, on Friday afternoon, December 3. The program was an exceedingly elaborate and attractive one, the composers represented being of such rank as Mendelssohn, Tschaikowsky, Jensen, Grieg, Bendel, Streaborg and Heller. Among the performers who distinguished themselves by the excellence of their work were the Misses Armstrong, Ivie, Hand, MacDonald, Schmidt, Sturke, Hand, Van Saun, Boyce, Blackford, Franck, Scarborough, Evans, McClintock and Messrs. Fairchild and Love. Between the two halves of the program an interesting address was delivered by Mr. Granberry. One of the special features of the recital was the transposition into any keys requested by the audience of a large number of the pieces performed, in illustration of the Faelten system of fundamental pianoforte instruction.

## "GERMANIA" AS SEEN BY AMERICAN GIRL

### A Description of Franchetti's Opera Given for the First Time in Milan

Following is an interesting account given by an American girl of the first performance of Franchetti's opera, "Germania," at the Teatro Dal Verme, in Milan:

"There was a very good public for the first night of 'Germania,' at the Dal Verme, though it was by no means as representative an audience as that for the first night of 'Norma.' I think the greatness of 'Germania' has been recognized in Italy. Of course, any work in that form must have moments when it is strongly reminiscent of Wagner. But then Wagner had moments when he was strongly reminiscent of Bellini, Gluck and others, without being any the less great for it.

"The only artist in the cast who gave a really brilliant performance was Galeffi, the young baritone who has made such a success this Autumn as *Scarpia* and *Amonasro*. He has a most beautiful voice, and uses it with 'scuola' and intelligence. His interpretation of the sentimental, exalted, deceitful *Worms*, martyr to his country, traitor to his friend, was developed with great subtlety and intelligence. The *Pastor Stappi di Quinzi-Tapergi* was most sympathetically and sincerely done, while the *Crisogono* of Aurelio Viale was excellent. De Tura, in the rôle of *Federico*, caused nothing but laments for the absent Caruso, or perhaps for our own Riccardo Martin, of whom America is justly proud, who will be heard in the part this Winter, having worked at it last Summer with Lombardi. The *Ricke* of Mme. Orbellini is best passed over in charitable silence. The audience, however, were not so lenient, and expressed their disapproval with the unrestrained demonstrativeness natural to their expansive temperament, and really, their outburst at her delivery of 'Tu non sei buono O Dio, tu non sei giusto' seemed quite justified even to temperate Anglo-Saxon judgment.

"Young Marinuzzi conducted. This is a rather talented young man, son of a very rich Senator, and has been the particularly bright star of the Dal Verme this season. The father paid Polli (the impresario of the Dal Verme) 20,000 lire to let him conduct, and he puts through such copyright laws as the Ricordi dictate. He did a very good 'Norma,' having sat at the feet of Lombardi and studied every performance of it that he gave last Winter. His 'Aida,' at the Dal Verme this Winter, was beneath criticism. It seems incredible that any Italian could arrive at years of discretion without having learned something about 'Aida.' Marinuzzi might with experience be a good symphonic conductor, for all his talents lie in that direction. He conducts with absolutely no regard for the singers; in fact, he seldom even looks at the stage. Of course, no conductor has a chance to direct symphonies in Italy, as no one wants to hear them. So aspiring young conductors with rich fathers able to afford it can find only an operatic outlet for their activities.

"The prologue and the two acts were very well mounted, but the epilogue was rather beyond their resources. The palpable dummies which were strewn over the stage with a lavish hand moved to laughter rather than to the horror they were supposed to inspire. And when Napoleon's retreating army, looking like the disjointed parts of a jig-saw puzzle, was twitched across the back of the stage it took all the force of Marinuzzi and his eighty 'professori d'orchestra' to drown the derision of the audience."

### Dr. Elsenheimer in Brooklyn Recital

An interesting recital was that given on Tuesday evening by Dr. Nicholas J. Elsenheimer at the Pouch Gallery, No. 345 Clinton avenue, Brooklyn, under the auspices of the Granberry Piano School. The proceedings were opened by an introductory address delivered by George Folsom Granberry, after which Dr. Elsenheimer played the following program:

(1) Bach, Prelude and Fugue in C minor; (2) Beethoven, Sonata in F minor, op. 57; (3) Schumann, "Kreisleriana"; (4) Saint-Saëns, Caprice on the ballet airs from Gluck's "Alceste"; (5) Debussy, "Reflets dans l'eau"; (6) Chopin, Scherzo in C sharp minor, op. 39.

Each of these numbers was rendered in excellent fashion, showing the pianist to be equally at home in compositions of such widely divergent nature as those of Bach and Debussy.

## MEMPHIS DECIDES ON SPRING FESTIVAL

**Thomas Orchestra Engaged for \$10,000 Series of Concerts—New Symphony Society's Success**

MEMPHIS, Dec. 6.—The climax to the great musical awakening which is taking place in this city came with the Beethoven Club's announcement of a big \$10,000 Spring festival to be held on April 25, 26 and 27, 1910. The Theodore Thomas Orchestra of sixty men, under the leadership of Frederick A. Stock, has already been engaged for the occasion, and there will be a festival quartet composed of Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Dan Beddoe, tenor, and, if available, Herbert Witherspoon, basso; also a pianist or violinist—Fritz Kreisler, in all probability—and a grand opera star. Bruno Steindel, the eminent 'cellist, will come with the orchestra.

There will be five concerts, nightly, with two matinées, and it is the present purpose of the club to give the oratorio, "Elijah," with the members of the festival quartet as soloists. Steps will be taken immediately to organize a festival chorus of 200 or more voices, and the study of Mendelssohn's great work will be begun at once under the direction of Herman Keller.

The idea has met with unanimous approval, and the following resolution, drawn up at recent general meeting of the Business Men's Club, shows that the business men are thoroughly in sympathy with the movement: "Resolved, That the Business Men's Club heartily indorses the plan of the Beethoven Club for a music festival to be given by the Thomas Orchestra next Spring, and we pledge ourselves to co-operate in every way to make the festival a success."

The newly organized Memphis Symphony Orchestra Association has met with success and encouragement that far surpasses what even the most zealous workers dared to hope for. The enterprise is receiving the support of the leaders in business, professional and social circles, and several of the most prominent women in the city have enlisted their services and are at the head of the movement. The committees in charge of the financial work have experienced no difficulty thus far in raising funds for the first year's concerts and the necessary amount has practically all been pledged. The entire number of season boxes were sold within twenty-four hours from the time they were first placed on sale. The officers of the association are: Mrs. Dudley Saunders, president; C. P. J. Mooney, first vice-president; Mrs. Luke E. Wright, second vice-president; Mrs. P. P. Van Vleet, third vice-president; Will H. Kyle, secretary and treasurer. The patrons of the subscribers' list up to the present time are as follows:

Mrs. L. E. Wright, Mrs. P. P. Van Vleet, C. P. J. Mooney, Mrs. D. D. Saunders, Ben W. Hirsh, H. L. Coleman, O. C. Armstrong, A. S. Caldwell, William R. Moore, E. H. Crump, Mrs. R. J. Darnell, Mrs. B. J. Semmens, Mrs. Dan Grant, Mrs. Brinkley Snowden, Mrs. Caruthers Ewing, T. J. Hunt, C. H. Trimble, Lee Hirsch, Mrs. Ben West, W. A. Bickford, W. E. Gage, Will Kyle, C. Weis, M. Sonheimer, I. T. Block, Joseph Newberger, Leon Hunt, Eugene Clark, Dr. B. F. Turner, Mrs. George Burgess, Miss M. Cooper, Mrs. E. T. Tobey, Mrs. J. C. Norfleet, Mrs. S. B. Anderson, O. H. P. Piner, W. A. Gage, W. E. Gerber, C. Hunter Raine, Henry Wetter, Frank Crump, Mr. Cleland Smith, Mrs. Lee Mallory, Mrs. R. H. Vance, Theo. Read, Sol Colemen, Mrs. Hamilton Brooks, Mrs. M. Goodhar Overton, Mrs. Rheta P. Cary, Mrs. J. M. McCormack, Mrs. Otto Schwill and Edward Voegeli, all prominent Memphis residents.

E. W.

### A Home Orchestra for Washington

WASHINGTON, D. C., Dec. 6, 1909.  
To the Editor of MUSICAL AMERICA:

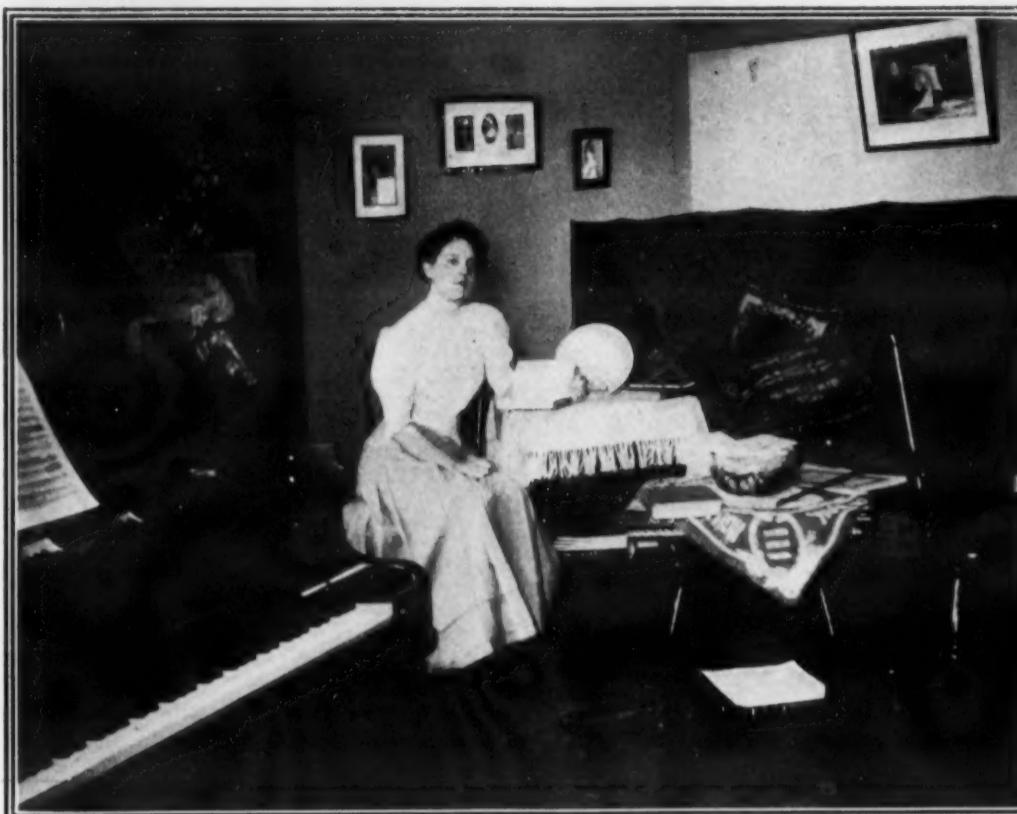
It is very gratifying to see the paragraph about the reorganized Washington Symphony Orchestra, which appeared in your issue of December 4. This city is gradually beginning to recognize the importance of establishing a home orchestra in the national capital, the pioneer work for which was started here some six years ago by Reginald De Koven.

My subscription to your paper will no doubt be followed by many members of my orchestra. HERMAN RAKEMANN, Conductor Washington Symphony Orchestra.

### "Red Ants" in Opera

An original comic opera with the rather difficult title, "Mfufifa," was performed in Flushing, L. I., Tuesday by a New York men's organization known as "The Red Ants of America." The author is John Clarke, a broker, and the composer is T. J. Lindorff, of Cornell, 1906. The proceeds went to charity.

## MME. GOLDIE IN MIDST OF HER BUSIEST SEASON



Beatrice Goldie, Teacher of Voice Culture, in Her Studio in New York

One of New York's busiest teachers of voice culture is Beatrice Goldie, whose pupils include many whose talent has been so successfully developed by their instructor that their services are in much demand for concert work. Mme. Goldie's season has had a splendid start and bids fair to become the best she has ever had. In addition to her old pupils she is enrolling new ones each week. One of her pupils, Mary Bair Funk, soprano, was engaged as soloist by the Theatergoers' Club for Friday, Decem-

ber 10, and another, Ella Reynolds, contralto, has been engaged for a concert in Trenton, N. J., on December 20.

During the season Miss Goldie will give a series of lectures on the Wagnerian operas, the first on "Tannhäuser," immediately after the Christmas holidays. The lecture will be illustrated by vocal numbers by several of her pupils and piano selections by Elizabeth Dorn, of the Royal Conservatory at Stuttgart. All the lectures will be given at Mme. Goldie's studio, No. 130 West Ninety-first street.

## FRENCH OPERA NOVELTIES POPULAR IN NEW ORLEANS

"Louise" Liberally Patronized — "Le Jongleur" to Be Given—Piano Pupils in Concert

NEW ORLEANS, Dec. 4.—Charpentier's opera "Louise," which had its premiere here a week ago, has been steadily gaining favor. The curiosity usually excited by a novelty is over, and the opera is now patronized for its intrinsic merit. Mlle. Rolland continues to give a strong dramatic picture of the heroine, and Mme. Fiérens delights her hearers by her beauty of voice and art. "Le Jongleur" will soon be produced.

Eda Flotte, pianist, gave a pupils' recital during the early part of the week, which reflected great credit to the students and their teacher. The participants were: Misses B. Socola, S. Glaudot, S. Lea, M. Foucher, H. Flote, A. Paoletti, V. Gregory, M. Sprout, and Mrs. Mitchell. Miss Flotte's two-piano work with several of her pupils was excellent, and her own recitals are awaited with interest.

Reinald Werrenrath has been engaged for a private musical to be held here on January 14.

Frances Pitts Grant, formerly of Chicago, but now of Meridian, Miss., gave a brilliant piano recital at Brookhaven. Mrs. Grant is a pupil of Mme. Bloomfield-Zeissler, and is an artist of high order, as was shown in her recital given in this city last Winter. Her program included selections by Beethoven, Bach, Chopin, MacDowell, D'Indy, Schubert-Heller and Liszt.

H. L.

### Earl Cartwright Sings in Milton, Mass.

BOSTON, Dec. 6.—Earl Cartwright, baritone, took part in a concert given by twelve members of the Boston Symphony Orchestra under direction of Gustav Strube, in Milton, Mass., last Friday evening. Mr. Cartwright sang the Cavatina "Thou Star Resplendent" from "Tannhäuser," Strauss's "The Lover's Pledge," Foote's "Love Me If I Live," and Tschaiikovsky's "Don Juan's Serenade," and with Mrs. Sundelius, soprano, Hildach's duet "Passage Birds' Farewell." Mr. Cartwright, Mrs. Sundelius and the orchestra were warmly applauded, and added to the printed program.

D. L. L.

Ida Hiedler, for many years the leading Wagnerian "youthful soprano" at the Berlin Royal Opera, now divides her time between pupils in Berlin and "guest" engagements, besides giving now and then a recital.

## MISS NIELSEN TALKED OF LOVE TO D'ANNUNZIO

Prima Donna Tells "Musical America" Interviewer of Her Interesting Conversation with Author

BOSTON, Dec. 6.—The other day I had a talk with Alice Nielsen. She is a splendid fellow! We spoke of mice and men and many things. Miss Nielsen, as we all know, has travelled widely and she has learned a good deal more than the proverbial rolling stone. In Italy she met Gabriel D'Annunzio. She remarked that Mr. D'Annunzio was "very considerably interested in ladies, and considers himself no poor cavalier. We were walking through that wonderful place—what is that place?—the Villa Borghese. It was evening. He looked down at me and sighed. He doesn't know much English, but he managed to say, 'Madame, have you ever been in love?' Oh, how I laughed. 'A thousand times, dear Mr. D'Annunzio.' And you should have seen his face lengthen. Obviously, I didn't properly appreciate the attentions of the man of genius.

"But," she went on, "if he can't talk English, he can talk and write Italian, or, rather, the marvelous new language that he has created. Have you read 'Il Fuoco'? I suppose you know that not only one, but two of the heroines of that singular work exist, and that Duse herself, the first, protected the second. And do you know—I will swear to it—that Duse never has and never will set eyes on that book, the book that served up her soul for Italy to read? If he had written another great book, she said she was the happier, but—Duse? Sometimes I think she is the greatest woman who ever lived."

O. D.

### Jack Hillman's New York Début

A recital at the Hotel Astor, New York, that captured the highly pleased attention of a considerable audience was that on Thursday evening, December 2, given by the Pastors' Aid Society of the Fourth Avenue Presbyterian Church. The artists were June Reed, violinist; Beatrice Fine, soprano, and Jack Hillman, baritone. Helen Wolverton presided at the piano. The occasion marked the New York début of Mr. Hillman, who disclosed a voice rich in quality and expression, and employed with a high degree of skill.

Luise Reuss-Belce, of Bayreuth activities, will divide her Winter hereafter between Dresden and Berlin.

Russian musicians will celebrate this month the fiftieth jubilee of César Cui's public career.

## CINCINNATI ORPHEUS OPENS ITS SEASON

Orchestra Returns from Tour in Ohio—New Trio to Appear Again

CINCINNATI, O., Dec. 6.—Sunday afternoon the Cincinnati Symphony Orchestra returned from a successful series of engagements in other cities. The orchestra was received with very great appreciation at every concert. In Oberlin, O., Mr. Stokowski conducted a program including Beethoven's Ninth Symphony, using the chorus of the Oberlin Musical Union. The soloists were: Florence Hinkle, soprano; Christine Miller, contralto; Frank Ormsby, tenor, and Reinhard Werrenrath, baritone. Although Mr. Stokowski had never before conducted the Oberlin chorus, the choral movement went splendidly. He was fortunate in having a choir which had already been prepared by Professor George W. Andrews, and the symphony was given in a manner which called forth sincere praise.

The evening performance of the "Messiah" was given under the baton of Dr. George W. Andrews, whose faithful work with the Oberlin chorus is known to all musical people. This chorus has been organized for over thirty years, and with the many fresh voices available from year to year among the college students maintains a high standard of excellence. The concerts were given in the splendid new Finey Memorial Chapel.

In Cincinnati the event of the week was the first concert of the Orpheus Club, under the direction of Edwin W. Glover, with Lillian Chilson Ohrman as soloist. As usual, the Orpheus Club has a large list of subscribers, and at this concert Memorial Hall, where the concert was given, was filled to its capacity. Mrs. Ohrman won a most gratifying approval of her work, which was of a high artistic order.

The second set of concerts of the Symphony Orchestra will take place at Music Hall Friday afternoon and Saturday evening. Maud Powell will be the soloist, and will introduce to Cincinnati the new violin concerto in C minor by Tor Aulin, a Scandinavian composer.

The first concert of the Mozart Club will take place at the Odéon on Tuesday evening, under the direction of J. Alfred Schehl. The club has added a number of new voices to the roster, and as now composed is better than at any time in the past.

The second concert of the Heermann-Adler-Sturm trio will take place December 16 at Memorial Hall. The artistic success of the first concert has awakened an even more general interest than preceded that brilliant affair, and the program arranged for the coming evening is very interesting. The trio will open the program with Brahms's C Major Trio, of which the second version, which is the generally accepted one among chamber organizations, will be played. The Rachmaninoff Sonata, op. 19, for piano and 'cello, will be performed by Mr. Adler and Mr. Sturm. The soloist of the evening will be Mrs. Ora Fletcher, soprano.

The College of Music will present pupils of Albino Gorno in a piano recital at the Odéon, December 13. The following will perform: Edna Guenchi Giani, Irma Chambers, Grover T. Davis, Anna Lea Rothier, Lucile Brown, Charles Young, Thomas Griselle, Helen Lebel and Viola Wolters.

The announcement of a lecture-recital on Strauss's "Elektra," by Ernest Hutcheson, of Baltimore, December 14, has aroused much interest in the cultured circles of the city. It will take place under the auspices of the Woman's Club.

F. E. E.

### Metropolitan's Ballet School Opens

The ballet school of the Metropolitan Opera House, under Malvina Cavalazzi, former *première danseuse*, opened this week with about a dozen pupils in each of the two classes. The course of study will vary according to individual needs. One class is free, the only condition being that the pupils must contract to remain with the Metropolitan Opera Company for a certain period at the regular salary paid ballet dancers. The other is a paying class.

"The Birth of Aphrodite" is the name of a new choral work by Fritz Häckel, a disciple of Ludwig Thuille, that has just been introduced in Germany.

Enrico Bossi, the Italian composer, recently appeared as a concert organist in Wiesbaden.



Le Cercle Artistique, of Shreveport, La., has engaged Mme. Jomelli for a concert on December 20.

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At the recital given by the Saturday Club of Sacramento, Cal., November 20, the soloist was Ephra Vogelsang, assisted at the piano by Zulettia Geery.

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The Scranton, Pa., Liederkranz celebrated the fortieth anniversary of its organization November 29. L. Baker Phillips is the present musical director of the society.

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Raymond Freese, who has been the tenor soloist at St. Michael's Church, Bristol, R. I., has accepted a position at the Central Baptist Church, Providence.

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At the recent production of Dudley Buck's cantata, "The Coming of the King," in Westfield, N. J., the baritone soloist was Frank B. Moffett, a former pupil of Douglas Lane.

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A recital of the libretto of Strauss's "Elektra" was given by Amy Grant in Newark, N. J., December 1. Magdalene Worden played the pianoforte arrangement of the orchestral score.

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The Chopin Club of Providence held an interesting meeting December 2, at the Hans Schneider studio, that city, when Mrs. L. C. Harris gave a musical talk on "Cradle Songs of Many Nations."

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Pupils' recitals were offered by Lillian Adams and J. de Chauvenet, piano teachers, of Los Angeles, last week, as well as a program by pupils of the Fillmore School of Music.

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Pupils of the Maryland School for the Blind gave a concert at Albaugh's Theater, Baltimore, December 2, under the direction of Charles H. Bochau, director of the music department of the school.

\* \* \*

A delightful piano recital was given on Saturday last, in Washington, D. C., by the pupils of B. Frank Gebest, assisted by Mary Sherier, soprano, and Sallie T. Mason, accompanist.

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Mrs. E. S. Shank was the vocal soloist at Archibald Sessions's second organ recital at Christ Church, Los Angeles, last week. Mr. Sessions's program was lighter and more in the popular style than usual.

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In the second of a series of organ lecture-recitals in Los Angeles by Bruce G. Kingsley, a number of the selections were original transcriptions of orchestral and operatic works. The recital attracted flattering attention.

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Soloists at the first grand concert by the Nashville Chorus, of Nashville, Tenn., November 23, were Florence Hinkie, soprano; Leon F. Miller, 'cello; Franz J. Strahm, pianist; Bessie Shalleross, alto, and F. Arthur Henkel, accompanist.

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Symphony concerts have been revived at the University of California, in Berkeley. The University Orchestral Society gave its first concert December 1, assisted by the Treble Clef Society, composed of the women singers of the university.

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Mrs. Harry Griffin, contralto, of Buffalo, was engaged to take the female narrator's part in Bennett's oratorio, "The Woman of Samaria," which the choir of Jarvis Church, Toronto, was scheduled to sing Thursday, December 9.

\* \* \*

In Mme. Delina C. Peckham's first song recital in her New York studio in the Metropolitan Opera House Building, November 30, Mrs. Trustum and Mr. Ritchie were in fine voice, and sang solos and duets in an artistic manner. There was a large audience.

\* \* \*

Olive Scholey, contralto, of Toronto, a pupil of Mme. de Rigaud, the New York voice teacher, was engaged as a special soloist at the Church of the Puritans, One Hundred and Thirtieth street and Fifth avenue, New York, for the last two Sunday evenings.

Mark Andrews, the Montclair, N. J., organist, has just completed the first movement of another sonata. It is said to be very beautiful, and was played recently for the first time at the head of selections from American composers, by the organist of the Carnegie Institute at Pittsburgh.

\* \* \*

Mlle. Orsay, Signor Enrico Palmetto and the Gilman Quartet of Chicago presented an interesting chamber recital at the Deutscher Club concert hall, Milwaukee, on Thanksgiving evening. Mlle. Orsay's harp solos and concerto playing evoked considerable interest and much enjoyment.

\* \* \*

The second of the Montclair Club's series of entertainments for members, given recently in Montclair, N. J., was a concert played by a double quartet from the Mendelssohn Glee Club of New York. The soloists were George Featherstone, baritone; James Stanley, bass, and Royal Fish and Martin Delaney, tenors.

\* \* \*

Evangeline Larry, violin teacher, of Providence, gave a pupils' recital at her studio in the Conrad Building, that city, November 30, assisted by Mary V. Pratt and Edith Gyllenberg. Miss Pratt's songs were artistically rendered, and Miss Gyllenberg's piano solos added to the enjoyment of the evening.

\* \* \*

The Arion Gesang-Verein of Washington, D. C., Karl Holer, conductor, gave a concert at the National Rifles' Hall of its home city, November 29. The society was assisted by Mrs. W. H. Shircliff, coloratura soprano; Joseph F. Mathieu, tenor, and Hermann Rakemann, violinist and director of the Washington Symphony Orchestra.

\* \* \*

Under the patronage of Mrs. Merwin White, a delightful musical was given, December 1, at St. Elizabeth's Home, Providence. The artists were Lincoln Richard Arnold, violinist; Philip Rhodes Arnold and George Carpenter Arnold, pianists; Mrs. Merwin White, soprano, and Mrs. George C. Arnold, accompanist.

\* \* \*

The Apollo Club, of Portland, Ore., has elected H. W. Hogue president, and the board of directors has retained William H. Boyer as conductor and W. C. McCulloch and Ralph W. Hoyt as accompanists. Henry Teal is chairman of the advisory committee. Several fine new voices have been added to the active membership.

\* \* \*

Rosine Morris, formerly of the Peabody Conservatory, Baltimore, has returned to Baltimore from her home in Missouri, and has joined one of Ernest Hutcheson's post-graduate classes at the Peabody. She will devote herself to study and concert work, and will give a piano recital at the Peabody Conservatory, January 14.

\* \* \*

The Arion Singing Society of Brooklyn presented to Maliz Wagner, pupil of Arthur Claassen at the Conservatory of Musical Art, an Arion pin set with diamonds. Miss Wagner took the understudy part of *Aennchen in "Der Freischütz"*, given by the Arion Society, and was soloist at their opening concert.

\* \* \*

The second concert of the Beethoven Cycle of the Heinrich Hammer Symphony Orchestra, in Washington, D. C., took place December 3 at the Belasco Theater, with Mr. Hammer conducting. The symphonies presented were the Second and the Seventh, which brought out some very good work from the organization.

\* \* \*

The first appearance of Meta Wagner on her return from Europe, under auspices of the Wisconsin School of Music, was signalized by success. Miss Wagner is a member of the Wisconsin school faculty, and while in Europe had the good fortune of being accepted as a pupil of the great Reisenauer, being admitted at once to his artists' class, limited to nine pupils.

\* \* \*

Arthur Shattuck, the pianist, of Neenah, Wis., who is credited with being a millionaire in his own right, left for Europe this week, after spending the summer in Milwaukee and Chicago with relatives. Mr. Shattuck has spent several winters in

Paris, studying under the masters, and has been requested innumerable times to enter upon a concert tour.

\* \* \*

The Melodie Singing Society of Baltimore has elected these officers: President, L. Roch; vice-president, Charles Auch; secretary, Fred Limpert; treasurer, Jacob Reiss; first librarian, John Hertel; second librarian, A. Ogrinz. F. Karolus is musical director. The music committee is composed of G. Reimer, George Pfeiffer, John Riess and M. Hannewald.

\* \* \*

Ellen Beach Yaw thinks she has found a musical prodigy in "Shorty" Brandenburg, a Pittsburg newsboy, and promises to give him lessons at her home in Covena, Southern California. After her concert in Pasadena, November 29, "Shorty" asked Mme. Yaw to hear him sing, and she acquiesced with the result that his talent aroused her enthusiasm.

\* \* \*

The chorus of the Albany Musical Association is at work on Haydn's "Creation" and Gounod's "Messe Solennelle" for the mid-Winter concert at the Cathedral of All Saints, Albany, January 12. Dr. Mees, of New York, conductor of the chorus, has already begun to rehearse it for Gounod's "Faust," which, with Elgar's "Caractacus," is to be given at the Spring festival, May 2 and 3.

\* \* \*

The Epstein Trio will give the first of a series of three concerts next Sunday in the auditorium of the Hebrew Technical School for Girls, New York. The trio is composed of Maximilian Pilzer, violin, for several years concertmaster of the Russian Symphony Orchestra, and now of the Volpe and Arens Orchestras; G. Alberghini, 'cello, first 'cellist of the Metropolitan Opera House, and Herman Epstein, pianist.

\* \* \*

Fifty years of consecutive service as organist of one church is the distinguished record of Solon W. Stevens, of Lowell, Mass. Mr. Stevens has officiated at the First Congregational Church, that city, since November of 1859. Another record of long service in the same city is held by J. Avison Baker, who has been choir director of the First Baptist Church for eighteen years.

\* \* \*

"Booked solid" is the noteworthy condition that confronts the Flonzaley Quartet a month before the arrival of that unique organization in this country. Loudon Charlton has arranged a tour for the Flonzaleys that will take them to the Pacific Coast, and so great has been the demand for appearances that not a single open date is left up to the first of May. The tour of the following season is now being arranged.

\* \* \*

Atlanta's musical colony was greatly interested, November 24, in the musicale given by Mr. and Mrs. Joseph Richardson. Among those who contributed to the program were Mrs. Edward Worcester, Jr., and Hunter Welsh, pianists; Dr. J. Fowler Richardson, organist; W. Whitney Huber, violinist; Mrs. Lucie Pace Owsley, pianist; Mrs. John Lamar Meek, soprano; Mrs. Frank Cundell, contralto; Mr. Cundell, tenor; William Denham Tucker, bass.

\* \* \*

Mme. Ogden Crane presented her pupils in a musicale in her studios, Nos. 819-825 Carnegie Hall, New York, last Saturday evening. The program consisted of songs by old and modern composers, interpreted by Edna Stoecker, Marie de Kolbe, Emma Rogers, Minna Hube, Mercedes Hankins, Frances Sales, Allie Taft, Julia Goldberg, Kate Moustaki and Mme. Ogden Crane, who sang four songs by Hallet Gilberti, who played the accompaniment of his own works.

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The second New York concert of the regular series by the Kneisel Quartet will be given at Mendelssohn Hall on Tuesday evening, December 14, with Leo Schulz and Josef Kovari as assisting artists. The compositions to be played are the Quartet in B Flat Major, op. 130, by Beethoven; "Le passeur d'eau," a sextet in one movement for two violins, two violas and two 'cellos, by Charles M. Loeffler, and a sextet in D minor, by Tschaikowsky, for two violins, two violas and two 'cellos, op. 10.

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Led by Dr. Peter C. Lutkin, the Evanston (Ill.) Musical Club was heard in an admirable performance of Brahms's "Songs of Destiny" and Mackenzie's "Dreams of Jubal," on November 23. Mrs. Luella Chilson Ohrman, soprano; Mrs. Jessie Lynde Hopkins, contralto, and Arthur Middleton, bass. Frank Ormsby, tenor, was taken suddenly ill and had to leave the stage. The orchestral parts were done by a section of the Thomas Orchestra, augmented by Evanston players.

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An enjoyable concert was given recently by the advanced students of the New Eng-

land Conservatory of Music in Boston. The contributors to the program were: Edwin Sawtelle, of Cambridge, organist; Van Denman Thompson, of Wilmot Flat, N. H.; Augusta Geutsch, of St. Louis, Mo.; Sarah J. Davis, of Gloversville, N. Y., and Barbara Bates, of Athol, Mass., pianists; Ellen S. Stites, of Wyoming, Pa., violinist. There were songs by F. Otis Dayton, of Boston, and Lloyd G. Kerr, of Corsicana, Tex.

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A charming recital was given at the Lyceum, Ithaca, N. Y., on November 30, by Julie Petersen, the flute virtuoso, assisted by Arthur Blight, baritone, and Gertrude Houston Nye, pianist. The brilliant technic displayed by Miss Petersen in her first number, the Concert Virtuosenstuck, by Popp, captivated the audience, and in response to enthusiastic applause she played "The Last Rose of Summer." Her other numbers were "Romance d'Amour," by Popp, and the Carnival Russe," by Cesar Ciard.

\* \* \*

Frederick Gunster, tenor, assisted by Charles Gilbert Spross, composer-pianist, delighted a large audience in Scranton, Pa., December 1, in a recital in which were given works of the greater masters, including Gluck, Handel, Liszt and Schubert. Mr. Gunster is a native of Scranton, though for several years he has been appearing in the larger cities of the country, giving recitals with such artists as Geraldine Farrar, Mme. Jomelli, Mlle. Langendorff, Mme. Blauvelt and Marcus Kellerman, of the Berlin Royal Orchestra.

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For the fourth time in as many years, the Green Bay (Wis.) Choral Society rendered Handel's great oratorio, "The Messiah," on December 7. The society was assisted by Frederic Martin, basso, of New York; Edward Strong, tenor, of New York; Jennie F. Johnson, alto, of Chicago; Mrs. Harriett P. Orendorff, soprano, of Chicago. The annual rendition of "The Messiah" by this choral society is the premier musical event of Northeastern Wisconsin, and attracts enthusiasts from within a radius of 200 miles and as far away as Milwaukee.

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The recent lecture given at the Conservatory of Lawrence College, Appleton, Wis., by Helen L. Glenny, musical critic of the *Evening Wisconsin*, of Milwaukee, was attended by a representative assemblage in addition to the entire student body of Professor William Harper's College. Miss Glenny dwelt mainly on the development of the ear. "The student must not only be able to hear, but must be able to feel. Bring up the child with an idea of harmony. Unless one has had ear training there is little use in studying harmony," she said.

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The Vegara Opera and Oratorio Society of Toronto has been permanently organized, with the following on the committee: Gertrude Sangster, president and treasurer; Hilda Rutherford, vice-president and secretary; Mrs. Manley and Mary Hardie, librarians. The first performance, on January 20, will consist of oratorio choruses, operatic selections and ballads. Among the artists who will appear on this occasion will be Mrs. Arthur S. King and Miss Sangster, mezzo-sopranos; Misses Mason and Hardie and Signorina Louisa Spada, sopranos; Signors Caruso and Perugini and Mr. Galbraith, tenors.

\* \* \*

Sydney Lloyd Wrightson gave a recital in Washington, D. C., last week which he designated as an educational song recital, because he wished to bring out in his program the contrast of early songs, ballads of the present century and classics of the last hundred years. At the same time he wished to show by the arrangement of his program that by proper breath control one could begin with simple songs and close with operatic selections and still be in possession of a voice sufficient to repeat the entire program if necessary. He began with some old English songs, proceeded to ballads and closed with the "Templar's Song," Sullivan, and "The Prologue," Leoncavallo. After this, as an example of breath control, he sang "The Monotone," Cornelius.

\* \* \*

The choir of St. Michael's and All Angels' Church, Washington, D. C., with the assistance of L. E. Manoly, formerly 'cellist in the New York Symphony Orchestra, now a member of the Washington Symphony Orchestra; Florence Seippel, violinist; Gertrude Reuter, soprano, and George H. Miller, baritone, presented an interesting and ambitious program at the church, November 28. Mr. Manoly is the son of L. E. Manoly, of the New York Symphony Orchestra, one of the oldest and best-known bass players in America. Florence Giroud, soprano; John Howard Taylor, tenor, and Hugh Zea, bass, of the choir, were also heard in solos. Mrs. Henry Hunt McKee, organist of the church, supplied the organ parts of the program.

## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

*Barere, George*—New York, Dec. 18.  
*Barrow, Edward*—Boston, Dec. 20.  
*Benedict, Pearl*—Lynn, Mass., Dec. 15; Brooklyn, N. Y., Dec. 22.  
*Bron, Jascha*—New York, Dec. 12 and 13.  
*Carreno, Teresa*—Washington, Dec. 19 and 28.  
*Czerwonky, Richard*—Minneapolis, Dec. 10.  
*De Moss, Mary Hissem*—Augusta, Ga., Dec. 14; Trenton, N. J., Dec. 17; Brooklyn, N. Y., Dec. 19; New York, Dec. 21.  
*Dubinsky, Vladimir*—New York, Dec. 11.  
*Elvyn, Myrtle*—Chicago, Dec. 16.  
*Günster, Frederick*—Roselle, N. J., Dec. 16.  
*Hedge, Garnett*—Davenport, Iowa, Dec. 13; Moline, Ill., Dec. 14; Evanston, Dec. 16.  
*Hinkle, Florence*—Toledo, O., Dec. 14.  
*Hoffmann, Mme. Hildegard*—Titusville, Pa., Dec. 11; Warren, Pa., Dec. 13; Sandusky, O., Dec. 14.  
*Huss, Henry Holden*—Titusville, Pa., Dec. 11; Warren, Pa., Dec. 13; Sandusky, O., Dec. 14.  
*Jomelli, Mme. Jeanne*—Chattanooga, Dec. 13; Atlanta, Ga., Dec. 14; Birmingham, Ala., Dec. 20.  
*Knight, Josephine*—Lynn, Mass., Dec. 15.  
*Koenen, Tilly*—Cincinnati, Dec. 17 and 18.  
*Langendorff, Mme.*—Pullman, Wash., Dec. 11.  
*Lerner, Tina*—Richmond, Ind., Dec. 13; Madison, Wis., Dec. 16; Minneapolis, Dec. 19.  
*Malkin, Joseph*—New York, Dec. 15.  
*Mannes, Mr. and Mrs. David*—New York, Dec. 12; Boston, Dec. 14.  
*Mason, Daniel Gregory*—Brooklyn, N. Y., Dec. 17.  
*Meyer, Otto*—Louisville, Ky., Dec. 17.  
*Miller, Christine*—Greensburg Institute, Dec. 23.  
*Oltzka, Rosa*—Pittsburg, Dec. 17.  
*Ormond, Lilla*—New York, Dec. 14.  
*Powell, Maud*—Cincinnati, Dec. 11.  
*Rogers, Francis*—Los Angeles, Dec. 14; San Diego, Cal., Dec. 16; Los Angeles, Dec. 18.  
*Salmon, Alvah Glover*—Keene, N. H., Dec. 15.  
*Samaroff, Olga*—New York, Dec. 20.  
*Seagle, Oscar*—Minneapolis, Dec. 16.  
*Schumann-Heink, Mme.*—New York, Dec. 11, 19.  
*Sembach, Mme.*—New York, Dec. 20.  
*Spencer, Janet*—Minneapolis, Dec. 12.  
*Strong, Edward*—Grinnell, Ia., Dec. 12; Mt. Vernon, Ia., Dec. 14; Northfield, Minn., Dec. 16; New York, Dec. 25.  
*Thompson, Edith*—Salem, Mass., Dec. 15.  
*Wells, John Barnes*—New Orleans, Dec. 11; Knoxville, Tex., Dec. 13; Houston, Tex., Dec. 16; Flushing, L. I., Dec. 21.  
*Werrenrath, Reinald*—New York, Dec. 16; Montclair, N. J., Dec. 18; Brooklyn, Dec. 22.  
*Whitney, Myron, Jr.*—Galveston, Tex., Dec. 13.  
*Young, John*—Williams College, Williamstown, Mass., Dec. 16.

## Orchestras, Quartets, Choruses, Etc.

*Balfour Concert Co.*—Kansas City, Dec. 13.  
*Boston Symphony Orchestra*—New York, Dec. 11; Bridgeport, Conn., Dec. 13; Cambridge, Dec. 16; Boston, Dec. 17 and 18; New Bedford, Mass., Dec. 20; Boston, Dec. 24 and 25.  
*Brooklyn Oratorio Society*—Brooklyn, Dec. 22.  
*Cincinnati Musical Art Society*—Cincinnati, Dec. 16.  
*Cincinnati Symphony Orchestra*—Cincinnati, Dec. 11 (evening), Dec. 17, Dec. 18 (evening).  
*Handel and Haydn Society*—Boston, Dec. 20.  
*Kaltenborn String Quartet*—Brooklyn, N. Y., Dec. 12; Glen Ridge, N. J., Dec. 14; Brooklyn, Dec. 19; New York, Dec. 25.  
*Kneisel Quartet*—New York, Dec. 14; Brooklyn, Dec. 16.  
*Louisville Symphony Orchestra*—Louisville, Ky., Dec. 17.  
*Minneapolis Symphony Orchestra*—Minneapolis, Dec. 19.  
*Musical Art Society*—New York, Dec. 23.  
*Pasmere Trio*—Chicago, Dec. 23.  
*Philharmonic Society*—New York, Dec. 12, 16, 17 and 25.  
*Philharmonic Trio*—Huntington, L. I., Dec. 14; Brooklyn, Dec. 18.

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## Oscar Saenger and His Artist Pupils



—Photo by Mishkin, New York.

The above picture shows Oscar Saenger, the well-known vocal teacher, and a group of his artist pupils. From left to right the various members of the group are Leon Rains, heard at the Metropolitan last season and leading basso at the Dresden Opera; Marie Rappold, of the Metropolitan Opera House; Rudolf Berger, formerly considered the best baritone of the Berlin Royal Opera, but who, after six months' study under Mr. Saenger, returned last Spring as a full-fledged dramatic tenor; Josephine Jacoby, late of the Metropolitan; Mr. Saenger himself; Mme. De Pasquali, of the Metropolitan, and Allen C. Hinckley, of the same opera house.

*Pittsburg Orchestra*—Pittsburg, Dec. 17.  
*Symphony Society of New York*—New Theatre, New York, Dec. 19.  
*Toronto Symphony Orchestra*—Toronto, Dec. 16.  
*Young People's Symphony*—New York, Dec. 18.

## Soloists for Hartford Club

HARTFORD, CONN., Dec. 6.—Mary Hissem de Moss, soprano, and Claude Cunningham, baritone, will be the soloists at the Choral Club's concert in Parson's Theater Friday. W. E. C.

Ferne Rogers, a Meriden, Conn., girl, who is singing in musical comedy in the West, recently gave a concert at the First M. E. Church in Salt Lake City, and so pleased the congregation that the pastor gave permission for applause, and himself joined in the ovation given the singers. Miss Hall formerly sang in a New York church.

Albert Spalding, the violinist, played in London last week.

## OUR WOMEN SINGERS LEAD

## Italian Experts Agreed on It, Says Dorothy Gilbert

"Italian musical experts believe that the best voices in the world among women singers come from America, with Russia a close second," declared Dorothy M. Gilbert, dramatic soprano, on her arrival in New York from Europe on Saturday. Mrs. Gilbert has been three years abroad, singing two years in concert after a year's study in Italy.

"I am acquainted with most of the leading Italian musical experts," Miss Gilbert said, "and they have told me they look to America for women singers. They do not take much stock in the American men singers, believing that they are too commercial to make great artists."

Mrs. Gilbert will rest for a time in Boston and begin a tour of thirty-two concerts in the United States and Canada in a few weeks. She will then return to Italy to fill engagements there, and expects to sing in opera next season in New York.

## HUGO WOLF—FIFTY SONGS

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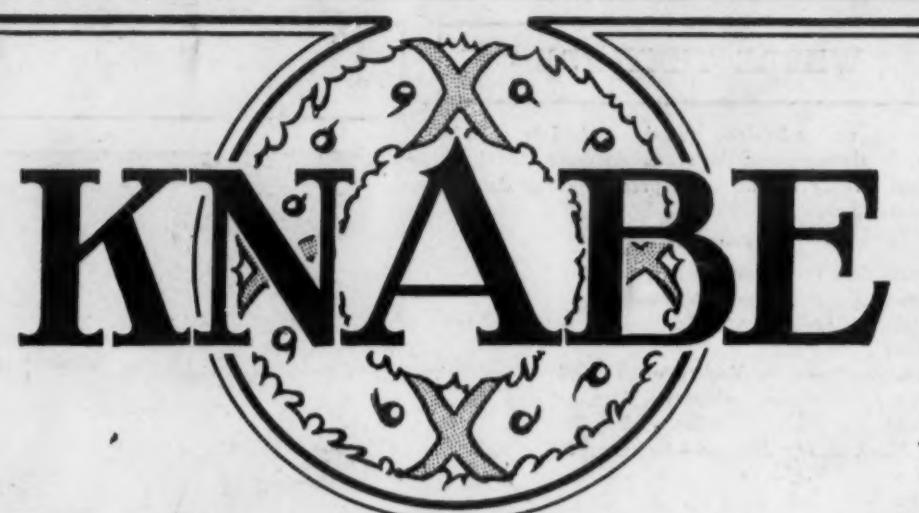
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